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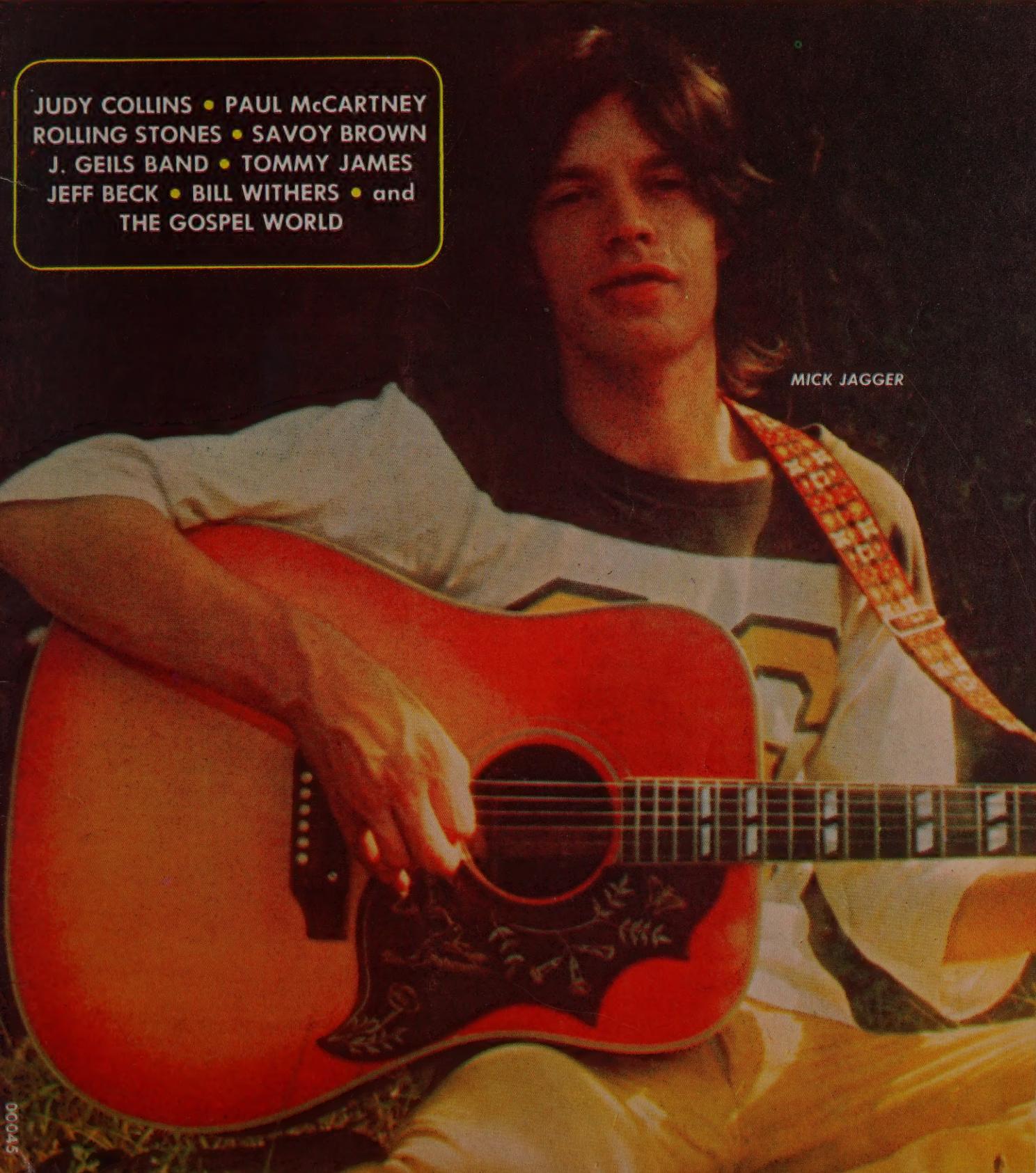
MAY '72

WORDS TO THE HIT SONGS OF THE MONTH

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LEVON • MAKE ME THE WOMAN YOU GO HOME TO • FLOY JOY •
MUSIC FROM ACROSS THE WAY • WHAT AM I LIVING FOR • THAT'S
THE WAY I FEEL ABOUT CHA • SUGAR DADDY • DAY AFTER DAY •
SOUR SUITE • ANTICIPATION • IT'S ONE OF THOSE NIGHTS •
HALLELUJAH • DO THE FUNKY PENGUIN • LOOKING FOR LOVE •
WILL YOU STILL LOVE ME TOMORROW • FIRE AND WATER

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ROLLING STONES • SAVOY BROWN
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THE GOSPEL WORLD

MICK JAGGER



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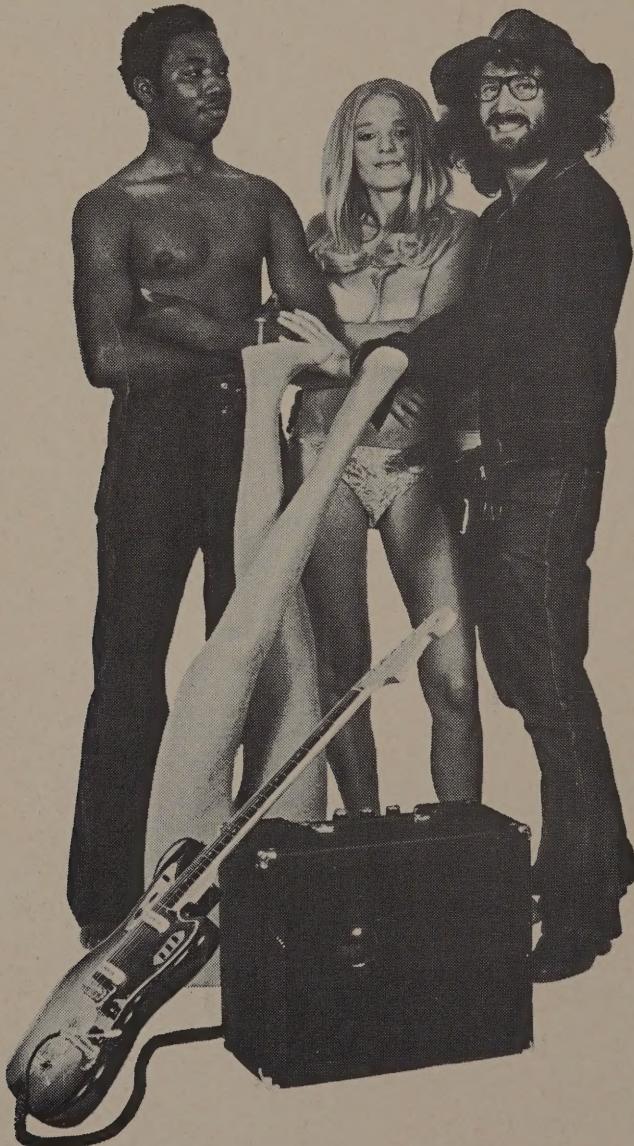
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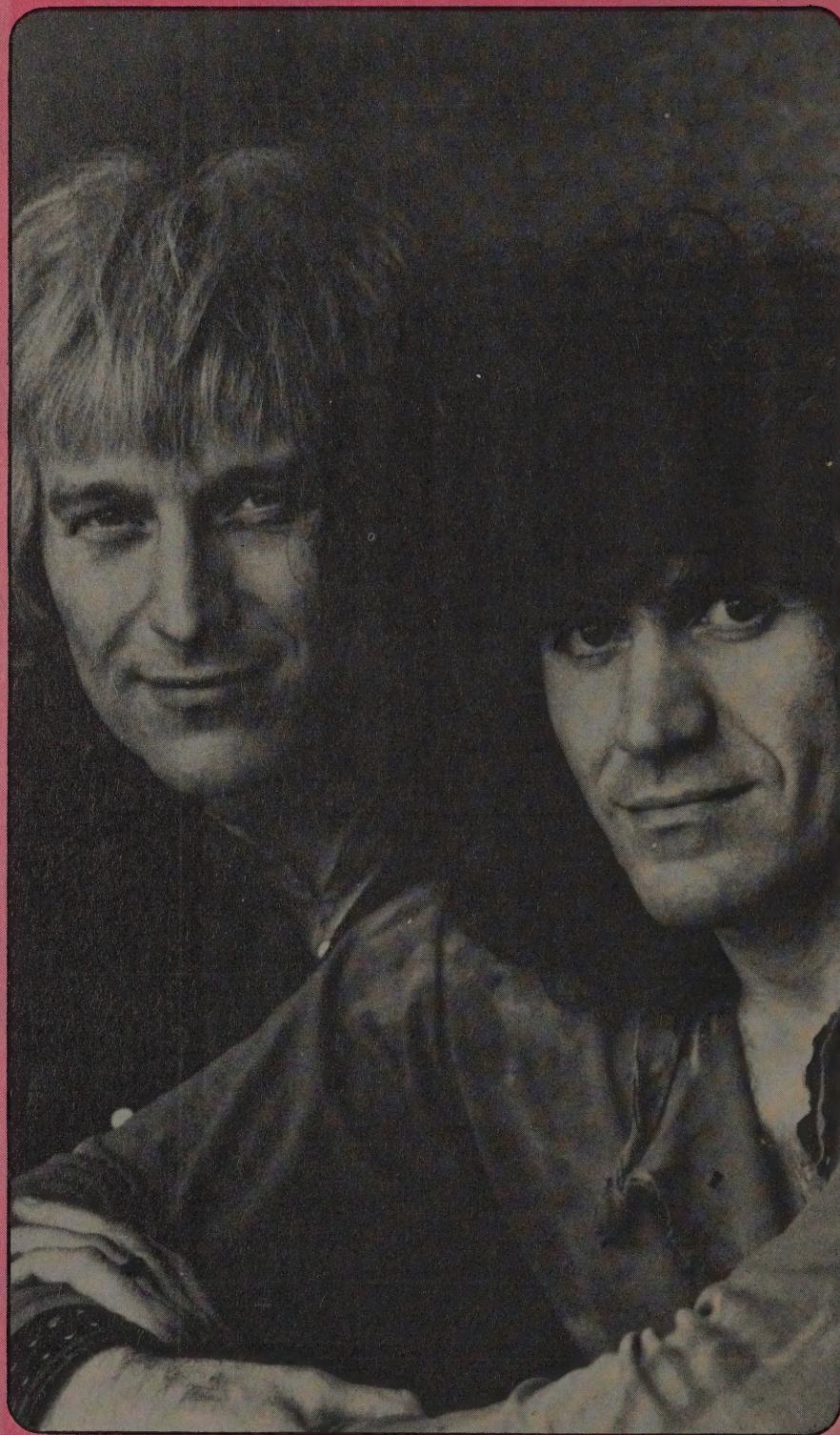
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THE SCENE



JAMES RADO and Jerome Ragni — writers of "Hair" which now grossed an estimated \$100 million from all over the world.

Rock used to be as far away from Broadway as Los Angeles was from Times Square. Then there was "Hair" which opened in April 1967 on Broadway and has since worked its way around the world earning for the writers Jerome Ragni, James Rado and Galt McDermott an estimated gross of \$100 million.

At one point in its financial career the musical was taking in, from several continents, a total of \$1 million every 10 days.

"Hair" on record doesn't do too badly either. The original cast version has zoomed to a three million sale and apart from the original cast albums from every country where the show has opened, there are around 20 other albums tied in with the musical — "So and So Sings Hair," "Jazz Hair" "Hair With Strings," etc.

"Jesus Christ Superstar" is probably the next big musical-plus-rock Broadway show in terms of financial success.

Robert Stigwood who produced the show (he also managed Blind Faith, Cream, John Mayall and other rock acts) expects to gross around \$20 million from his Broadway production and the various touring versions of the religious rock opera currently wending their way through America.

Enough said about the album: the Andrew Lloyd Webber and Tim Rice creation has made it into the multi-million class.

In between "Hair" and "Godspell" there have been any number of Broadway and off Broadway attempts to fuse rock and the theater. Some fail, some, like "Godspell" don't.

But it isn't really rock — not the way "Woodstock" was rock on the screen, or even "Gimme Shelter."

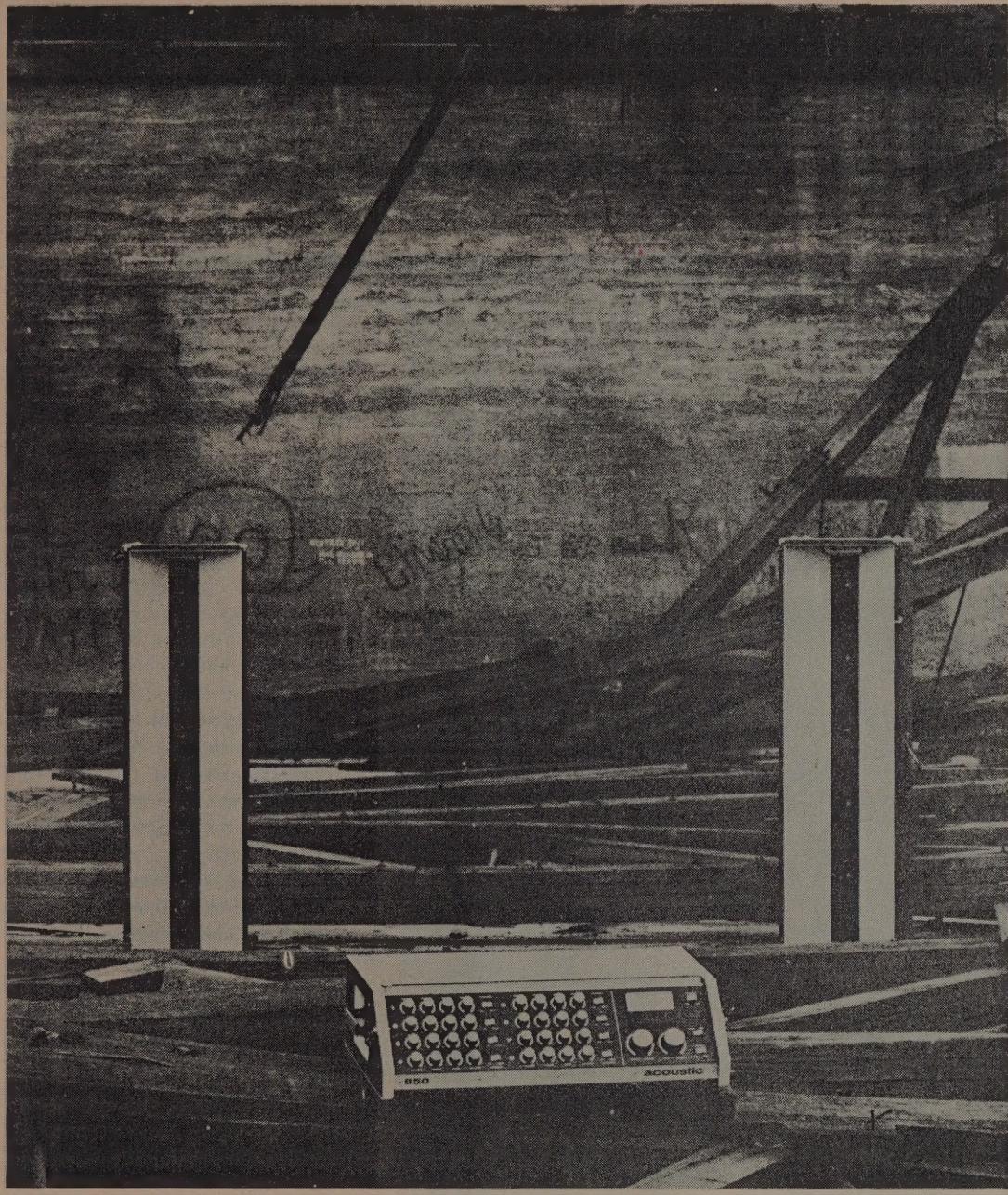
Broadway still hasn't come up with a formula to present rock as we see it, in the concert hall, the clubs, the festivals, within the Broadway framework.

The usual reason given for the failure is that the groups like Zeppelin, Grand Funk, Crosby Stills Nash and Young, Chicago would find in constricting.

Maybe.

And also, maybe there's a writer somewhere with a surefire idea for merging the two forms properly

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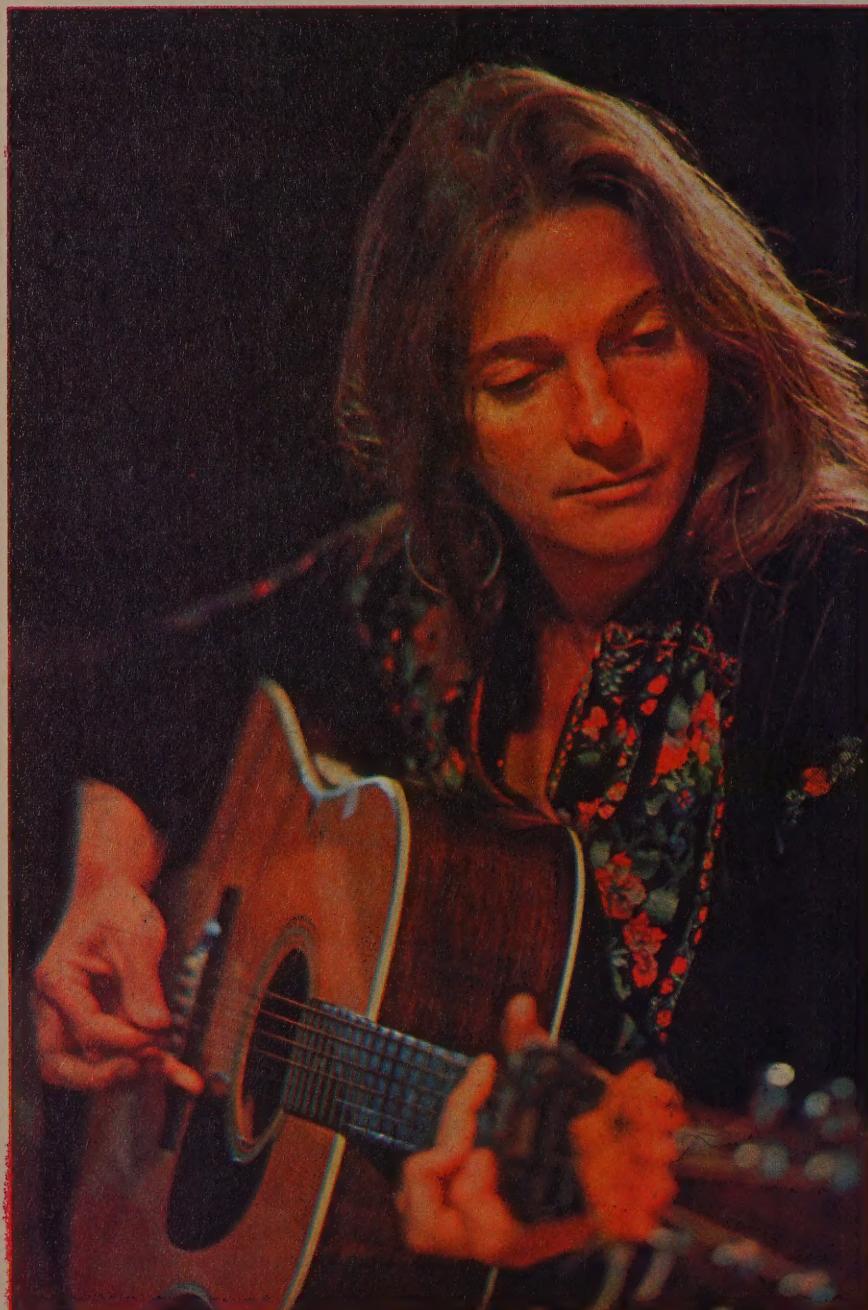
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JUDY COLLINS-

Judy Collins is not the wispy figure her album covers sometimes portray, but a mature lady of 32 years who spent 13 of them attaining the unique position she now holds — one of the world's greatest folk singers with a voice as pure and beautiful as gold.

And she is more than that: a more than competent musician who first started to play classical piano at the age of five.



It was about 1964 that Judy Collins' singing style changed and she went from playing mostly traditional material to doing songs by contemporary artists such as Seeger and Dylan.

Why?

She says: "Because it was there. And I was interested in it. The time comes when you go with what's available and your life constantly changes."

Yet Judy Collins is one of the few who have still retained the respect of the traditional folk lovers, who still haven't bawled at her the familiar, prejudiced words — "sell out."

Judy explained: "I don't really know the reason. I hope it comes from the fact that I always try to retain the humanity in a song and I think it's the humanity in the folk music that the traditionalists must defend at all costs. If I wasn't true to that, in a sense, in my music, then my music would be weightless and would have no point except to fill up certain spaces in the air."

"I feel strongly about making my music full of what people are all about and I think perhaps that's the reason. What traditional music does for us is to remind us again of the fact that we're human beings and that we're beset by so many problems.

"And also by so many shared joys.

"I think that's what a great deal of contemporary music reminds us of — such as that of Joni Mitchell or Leonard Cohen or Sandy Denny, who is a terrific writer. Or the Incredible String Band, who I love."

The Progression Of A Career

Having been working with her own band now for two and a half years, there's a great deal of flexibility in Judy's music. It has also helped her "clarify my musical ideas and communicate them to a band. So we grow as a unit."

Judy Collins has been growing as an artist since those piano lessons at age five. When she was 13 she played with the Denver Businessman's Orchestra where, she says, she "learned a great deal about being a professional woman". Many artists have gained recognition and success through Judy Collins performing their material. Recently she became a major success in England through two singles, "Both Sides Now" and "Amazing Grace."

She said: "Two or three years ago, I guess there was a point when I was singing all over the country in the States. My acceptance had grown to a point. Then something very strange happened — it's called a hit single. I'll tell you, it turns your life upside down. . .suddenly people are aware of you not as a singer but as a personality.

"And it's taken a number of years. I was always gradually learning more about my work and gradually becoming more capable of working with an audience, enjoying it more and more.

"Then all of a sudden, as if something dropped out of the sky, came the hit single."

Even so, Judy Collins is not concerned that it was single hits that made her and certainly does not care about not being accepted for her concert and album work.

She has a good reason for this — a professional standard.

"I feel the music I make is good, so it doesn't really matter how it gets to people as long as it gets to them. My acceptance everywhere was slow, that's for sure. . .it took me ten years. I don't know if that helped my music or not. You see I was a classical pianist as a child and in a sense I was born to the discipline of study and learning. I will always continue to study because I think it's the mainstay of any kind of group.

"It's very exciting to study — it



removes one from the clash and gang of the public life."

I asked her if studying had resulted in her having one of the purest folk

voices known today?

"Oh, absolutely, absolutely," she replied enthusiastically. "My teacher, Max Margulis is extraordinary. I'm

learning a great deal from him and he's very exciting. With Max I study voice but it's sort of all encompassing because all of the things he says relate to my other kind of work.

"I do a great deal of writing — a good bit of writing. And it seems to apply to... anything you like, cooking, which I also like to do and any number of other things.

"I don't study piano. I play a great deal and I'd like to get back to studying. In fact, this coming year, is my sabbatical. I've given myself a sab-

batical after 13 years and I'm going to spend it in New York City, studying voice still, studying composition... and I would like to get back to piano. You know, it's terribly demanding. It would take me a year to get back my technique — I mean thoroughly. I'd like to be able to work towards that over the next year. I need time because it's very hard to work on the road.

By playing Tom Paxton's work, and Cohen's and Denny's she has brought the people themselves more into

people's consciousness. An honest lady, she is reluctant to accept full responsibility for the success — mutually beneficial to both, she says.

Judy Collins considers that her latest album, "Living" is something different from the others, although still part of the progression of her career. "First of all — the writing. I think my own writing has improved and has more of a contemporary feeling in terms of what I'm writing about. It's just the next step — that's the way life goes and we continue in our work and hopefully our things get better as they go along.

On the album Judy wrote "Open The Door" which was released as a single, and "Easy Times" which was "Written by me in conjunction with Stacey Keach, who is the man I love and an actor. It's a song we wrote together about a prison film that he made, about people who get into a pattern in prison and can't go on into society and change it — they have to keep on going back."

Also on the LP is "Chelsea Morning". Says Judy: "I sing it all the time and I once released it as a single about two years ago. We let it die a quiet death, it wasn't very good." The rest of "Living" is material by Cohen, Ian Tyson, Arnold Black and Eric Bentley and Bob Dylan.

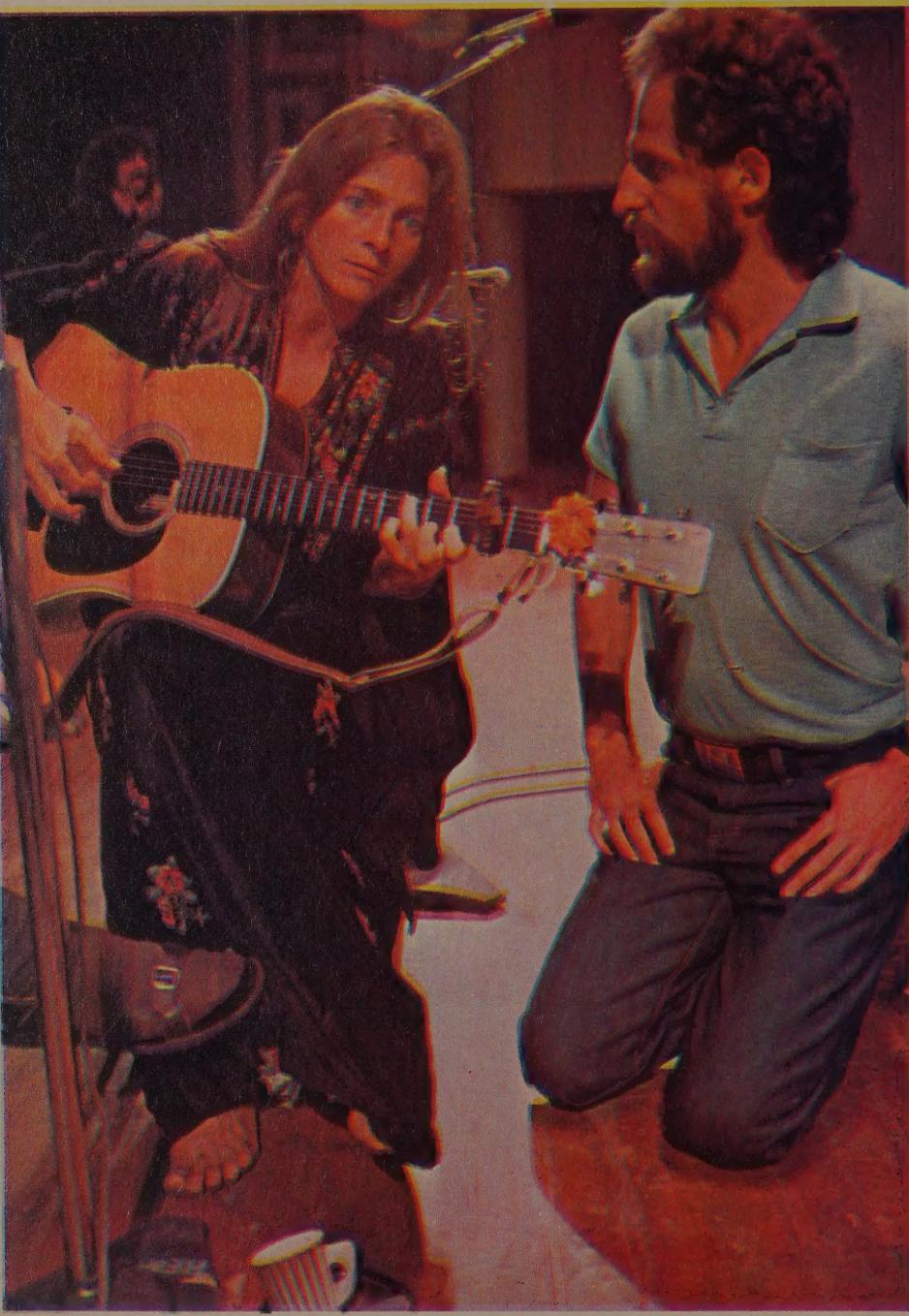
To date Judy has limited herself in her writing and uses her material sparsely on recordings. She admits though: "I'm pleased with what I do and I'm sure that in the years to come I'll write more and more. It's necessary and important for me to write because nobody can ultimately say the things I have on my mind although there are many beautiful things that I can interpret. I'm sure the time is coming for me to put together an album of all my own songs — in a couple of years, a year and a half, something like that.

"My head is working on it now. I do a great deal of work in my mind. The way I write a song often is to get the form set up... for instance on the new 'Open The Door' song, the chorus was the first thing that really happened, the form of the verse and chorus. Then I'll mull it over for a few weeks and sit down and it'll come out in 40 minutes, 30 minutes."

Judy Collins, apart from the "Living" album has also laid down about half of another album.

She confessed: "I think it's going to be more political but I won't talk about it. It's still got a long way to go."

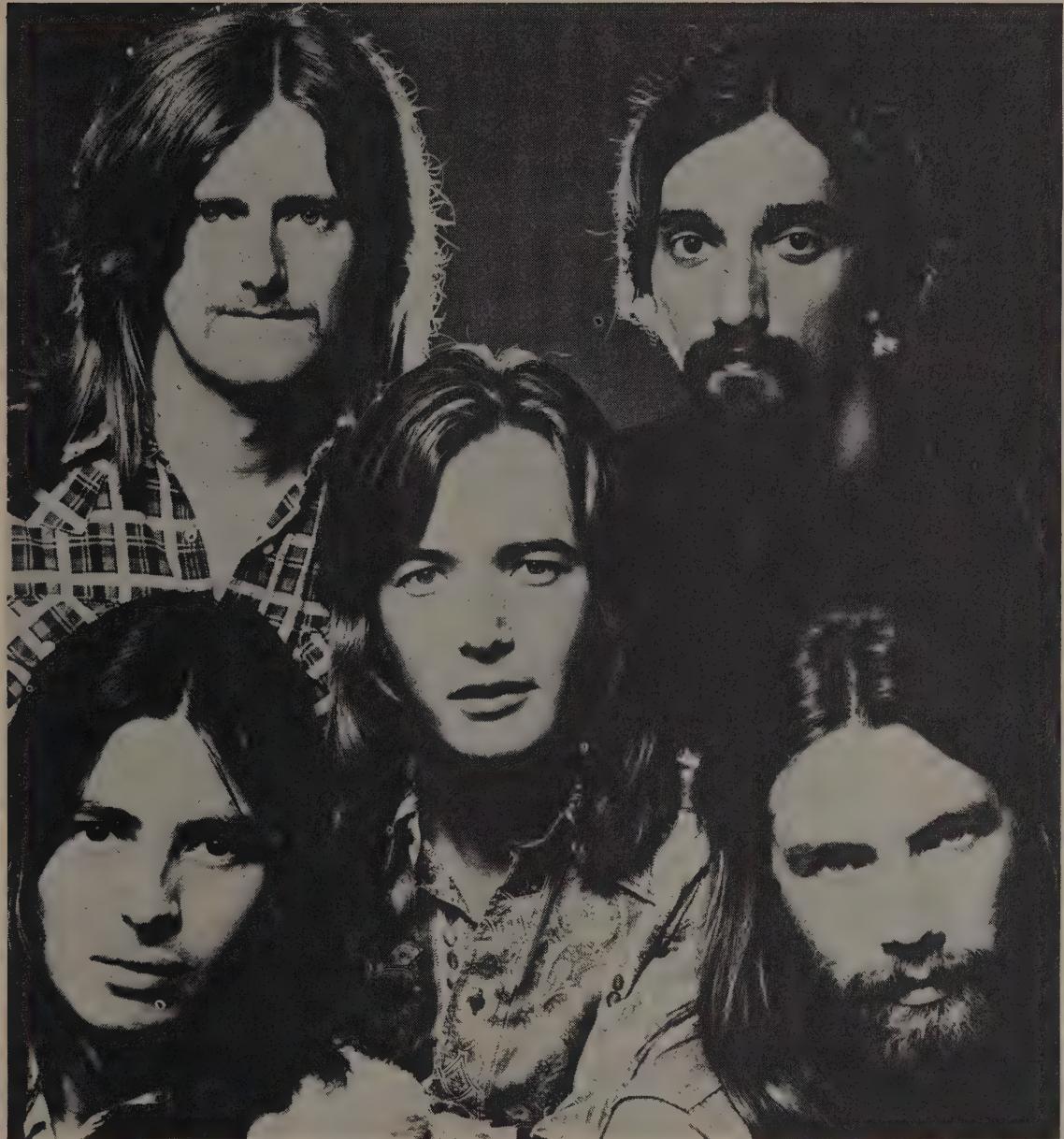
□ TONY STEWART



JUDY COLLINS recording her latest album, "Living". The man kneeling is Mark Abramson, her producer. Judy's group on the session included Richard Bell, piano, Gene Taylor, bass and Susan Evans, drums.

SAVOY BROWN-

Operation England



SAVOY BROWN — seven years, nine albums, many changes.

"I joined the band last May and it was a drastic change for me because at that time I had become totally disillusioned by the music business.

"I was fed up, I was on the verge of finishing for good and after nine years as a professional — for want of a better word — it was a bit of a jolt."

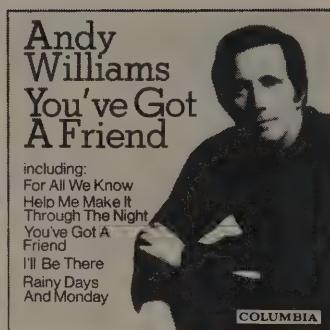
The speaker was Dave Walker, the present vocalist with Savoy Brown. He joined the group from Idle Race, a local group working out of Birmingham, England.

"From the previous band to Savoy, it was musically a big change. But not a big change personally, because the music
(continued on page 14)

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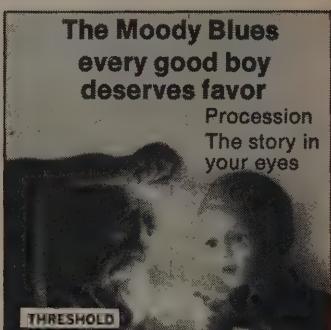
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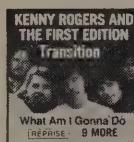
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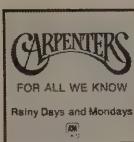
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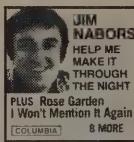
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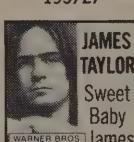
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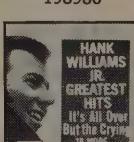
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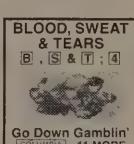
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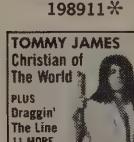
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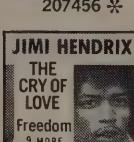
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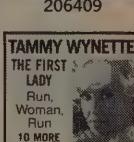
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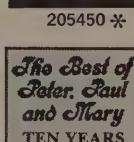
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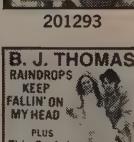
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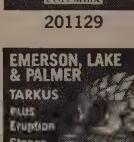
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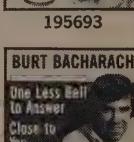
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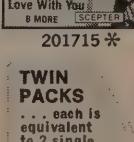
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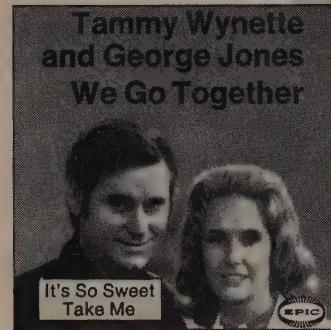
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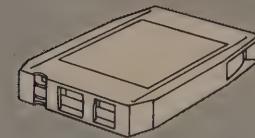
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SAVOY BROWN

(continued from page 11)



KIM SIMMONDS — founder member and guitarist with Savoy Brown

they were playing was the kind of thing I liked and always would have liked to do — given the opportunity. So I couldn't say it was a change, more a pleasant surprise. At last I'm doing something that I really wanted to do."

Seven years in existence, founded by Kim Simmonds and now with nine albums behind them, a new one in the making, countless American tours, Savoy Brown's line up has changed as often as a railroad timetable. The present members (at this writing) are Dave Bidwell, drums, Andy Silvester, bass, Paul Raymond, keyboards, Dave and guitarist Kim. They're virtually a new band.

Continued Dave: "Really it was a good thing, because we started more or less from scratch as regards personalities and getting together. I think a lot of that has gone into the music because everybody has had an equal part in the way the music policy of the band has gone."

Their album, "Street Corner Talking" is virtually their stage act. In the few months since they came together, there was only time for a few gigs here and on the continent — then the album was made.

"We had to do the album quickly to coincide with an American tour. Because of rehearsals and everything else, it went off smoothly. There was no problem — no problem at all. We just did it and that was it. It was just like second nature.

"I realized for the first time in my life that I was actually working. I was actually involved 100 percent. I think, on reflection, that in the past, I probably played at being in a band as opposed to treating it with 100 percent dedication and self application."

Few people in Britain have accepted Savoy Brown. They have no massive following and, although the name is familiar, the group is something of an enigma in their home country.

Here in America, it is different. They tour and top bills — headlining over groups that are much stronger than they are in terms of audience appeal in England. It took Dave Walker two weeks to realize the strength of Savoy Brown in the U. S. It has had an effect on his singing.

"I certainly learned a lot in our seven week tour of the U. S. I

got a lot of confidence back. We're all trying to improve — everyone in that band works for each other, whether it's in the studio or on stage, we all think with the band in mind."

But they still can't breakthrough in England. Manager of the band, and brother of Kim, Harry Simmonds can't explain why but adds "We are not a trend band, who follow particular modes of music as it gains in popularity."

They will not be hyped.

But Dave passionately wants to make the group a success in England. He says: "Why can't people understand that a band is a band and you play your music and the music is the most important thing. Not trends.

"All of us in the band would like success in England. This is from Harry right on down through the band and everything. I think we'd like success in England for personal satisfaction. It would be nice because I think everybody wants to be a success in the country they come from."

So from this point in the group's career it's Operation England. They will embark on a major British tour soon.

Explained Dave: "What we're striving to do is show the kids in England exactly the same show that we do in America. We're not going to try and change the program because it's an English tour. We're going to show them just what we're like in America. And we want them to come and listen to us objectively and give us a chance."

This could be described as Savoy Brown's last stand. Tickets will be normally priced because a year ago Savoy Brown went back to the English small club circuit, just to let people listen to the music. But that didn't help particularly and they have no intention of trying that again.

Added Dave, the epitome of frustration: "I've played in bars, little bars. I've played in clubs in the English Midlands where you get punched in the mouth if you don't know the latest Top 40 hit. I've done all that.

"I've been through everything, every part of this business.

"Now I feel that if I come back here and I started playing in small clubs again, I might just as well go back to being a construction worker.

"That's the truth, that's the God's honest truth. You can play these small clubs until you're blue in the face. I'm not putting these places down but as far as a performer is concerned who has been in it all this time you could still do all that and just get nothing for it — nothing for your trouble at all. No success. No nothing. Are the press interested in who is playing at your local rock club next week?"

But what happens if the British rock public don't want to know about Savoy Brown?

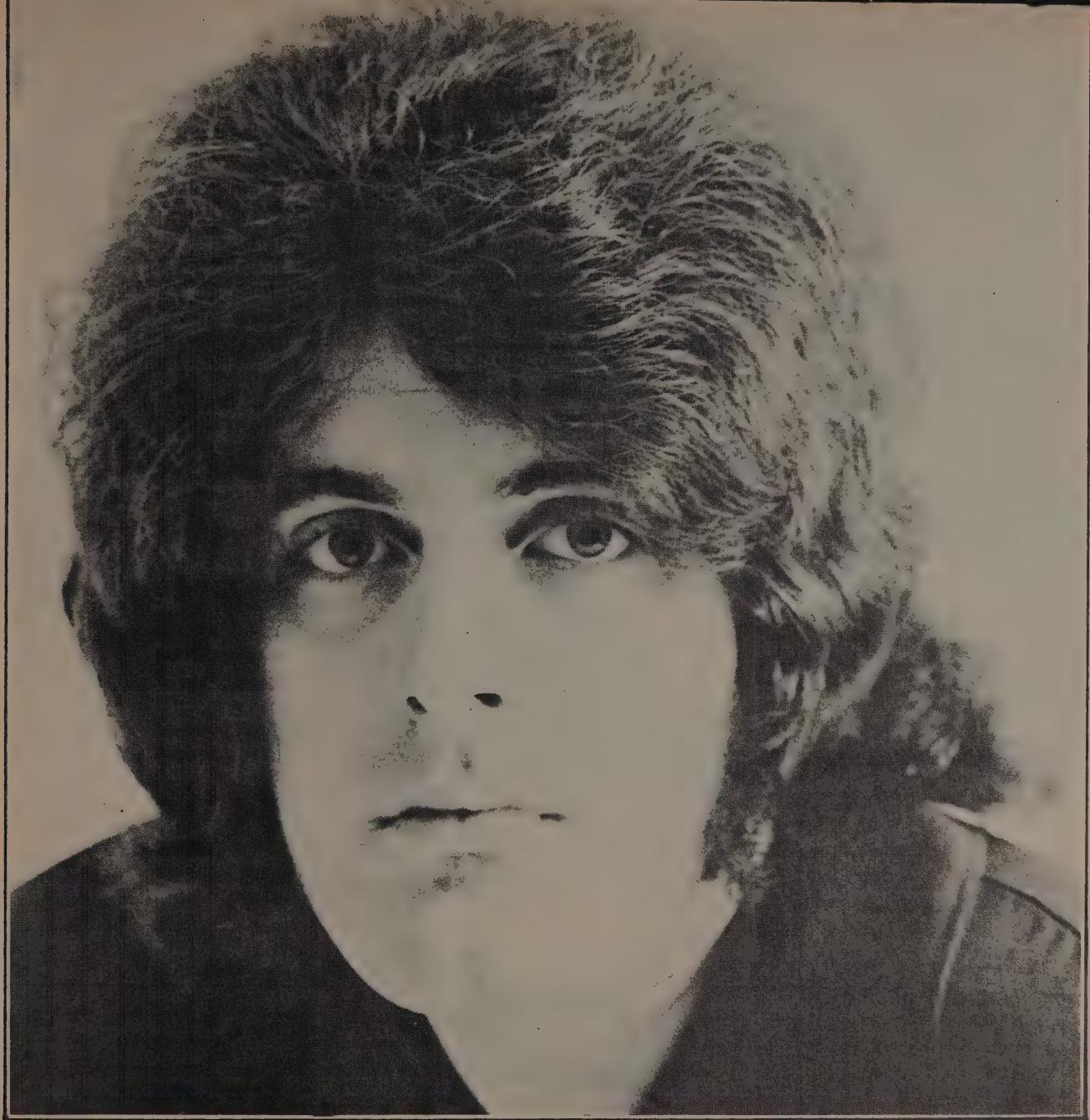
"Then we'll all feel very sad about it and I think we'll lower the British flag over Great Britain to half mast and we'll go back to America three or four times a year and we'll just work there.

"It's the most honest attitude — it's the most realistic. This may sound very unpatriotic but if we're not accepted after we've given the British kids a chance to see what we're about, if it doesn't work, why should we stay there and kind of milk a dry cow?"

Although manager Harry believes Savoy Brown will be big in Britain in three years time, is the music strong enough to get them there?

Dave has no doubts: "I think it's strong enough because it's honest music. It's not pretentious music. It's meant so that kids can come along knowing that they haven't got to think too hard. Knowing they can come along and have a good night and a good concert.

"They can go home satisfied and pleased and that's why I think it's strong enough." □TONY STEWART



TOMMY JAMES — working with the Vice President.

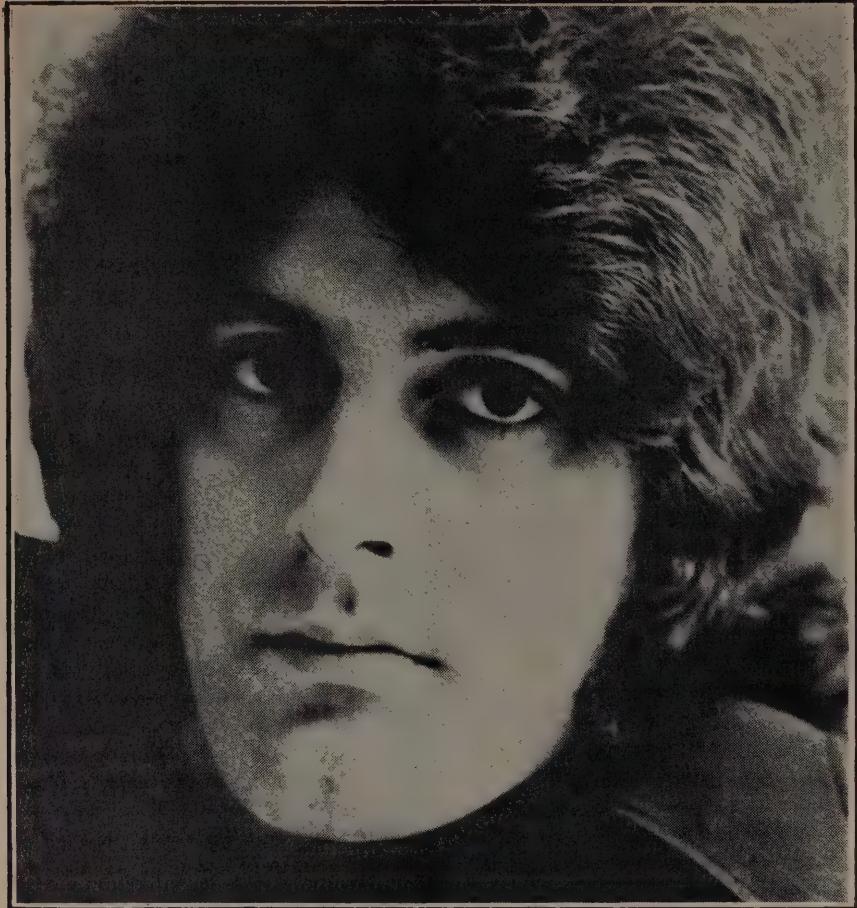
TOMMY JAMES

Politics And Pills

Tommy James, at 24, has released 26 singles, seen them all go into the Top Forty, observed that 14 of them sold a million (none sold less than 500,000)

and reckons he made the first ever bubblegum record, "I Think We Are Alone Now." All the people who worked on this record with him, he insists,

reappeared under the great bubblegum names of 1968, quite happily making it in bubblegumland. Tommy? Well, Tommy wasn't quite so



TOMMY JAMES — working all spaced out.

happy, although he thinks he never realized it at the time.

"Hanky Panky" was the first big one that put Tommy James and the Shondells (the name of a group he formed at age 12 in Dayton, Ohio) in front of big audiences and into a neat, successful rock and roll package.

Says Tommy: "I had 'Hanky Panky' and more or less overnight I went from playing \$15 gigs in saloons to \$3000 per dates in the Pittsburgh area. Pittsburgh was where the record broke before going No. 1 nationally."

He signed to Roulette and the rock and roll teen idol syndrome took over. "I was a classic case," he admits. "Big crowds, applause. My next four singles all sold over a million — one of them 'Crimson and Clover' is still selling and has racked up around 5½ million."

"I Think We're Alone Now" gave him his bubblegum image, which Tommy refers to bluntly as his "stigma."

He says: "It sold two million and everybody loved it, but it was also the first bubblegum record ever made. It's haunted me and tagged me ever since. It didn't really stop until 'Crimson and Clover' which was just a phrase, but somehow everybody said, 'Heavy, heavy.' Really it was just a phrase —

that's how I write a lot of my songs. I hear a phrase and then fit a lyric around it."

There was also Hubert Humphrey, then Vice President of the U.S. Mr. Humphrey and Mr. James met and Mr. James credits HHH with giving him his political awakening. In return Mr. Humphrey got an insight, through Tommy and as best Tommy could give him, into what the kids were thinking. That's the kids, out there, that could become voters very soon. Tommy reckons he was sort of an unofficial advisor on youth during the Humphrey (losing) campaign for the Presidency. "It was an unusual experience," he says. "The group and I would appear at rallies and meetings. We travel by private jet, complete with bar, all over America. He'd talk to me and I'd sit on the floor and listen and learn. He'd ask for advice on speeches — I think he sincerely wanted the kids to see what he was doing..."

There was also the other side of the life of Tommy James.

Pills.

Explains Tommy: "I was working, working. And I was spaced out. I never went on stage then unless I was stoned. I suppose it was a buffer against the

exhaustion.

"After a while I didn't even know where I was. We were playing five nights a week without a break, not even making that much money, with all the touring expense, just going all the time. Sooner or later something had to give"

In Alabama, on stage, during a performance, he collapsed.

"That was the time when I really took a look at things. I came clean — it took me 18 months but I managed it. I went off the road and disbanded the Shondells. Then I went to my farm in upstate New York and isolated myself. I didn't do anything except sleep a lot. I didn't even bother writing or thinking about music for a while. Eventually things became clearer and I knew what I wanted to do and how to go about it.

"First thing, I wanted to break that image of Tommy James and the Shondells, which is why I now am a single and keep a 10 piece band that's very flexible.

"But the first time out on a stage without any support from the pills, I felt great. I got butterflies but I knew I could handle it. Before I had to get this protective cocoon, the pills, all around me before I could face an audience. Now I'm in control.

"I'm in control in the studio as well. Bob (King, co writer with Tommy of a lot of his songs) and I go into the studio and I produce. We know what we want. I tell you, a bad producer can ruin you — it's like a film director, he can take you away from what you believe is right."

Results of the new Tommy James was "Dragging The Line" which was a hit and on which Tommy did six voices. He did a non-religious album, "Christian of the World" which is the way Tommy sees himself and he's recorded in Nashville — "where they say 'one-two-three-pick' instead of 'one-two-three-four'" — with the ubiquitous Pete Drake backing him up.

He also has some firm ideas about the position of the music people in the world.

"Who do the kids turn to today, except the music people. The Dylan and the Beatles — these are today's God children. I'm disappointed in the Beatles. They had it and could have done so much but they didn't follow through. They used it on themselves — blew it," he says.

This is Tommy James at 24, working off his bubblegum image, having worked off his pill habit. He started the Shondells at 12, cut the original "Hanky Panky" when he was 13 and never had any doubts that he wanted to be a singer.

He still doesn't. □ FRANK SIMPSON

DUCK DUNN

Booker T. and the MGs are no longer a working unit, Booker having married Priscilla Coolidge (Rita's sister), with whom he cut a double album for A&M.

But if you talk about the break up to Duck Dunn, bass player with the quartet, he replies: "I hope it's more of a lay off for the time being. We have half an album in the can and I hope that we'll all get together to complete it, for we've got a good band.

"I never realized how good a band it was until I stepped back and listened to all the albums."

Meanwhile Mr. Dunn keeps busy. He's been on a European tour with Tony Joe White, sharing bills with Creedence Clearwater, sat in on some Paul Simon sessions and visited Jamaica with drummer Al Jackson and Eddie Floyd to cut from reggae material (Reggae is Jamaica rock, calypso ingredients fused with a rock beat).

About the Paul Simon sessions, Duck Dunn does not think they'll see the light of day. "Things didn't run too smoothly. We'd spend all day in the studio on just one song," he said, adding fuel to Simon's reputation as a fanatical perfectionist.

"On a couple of takes it almost happened but not to his complete satisfaction. Simon doesn't really need back up musicians, all he has to do is just accompany himself on guitar — he's that good."

He was more enthusiastic about the reggae injected with a little Memphis turned out pretty good. Basically it was reggae injected with a little Memphis soul. Apart from the material we cut with Eddie Floyd we also laid down a couple of instrumentals and we're going to get Steve Cropper to overdub the guitar parts at a later date.

"I got a kick out of playing reggae although I can only take about four tunes and then I get bored. I know the early reggae records were pretty dreadful on the whole but things have really improved and so has the standard of musicianship, especially bands like the Caribs and Sonny Bradshaw.



Recording with Otis

- "It was just a job"

"I really enjoy playing reggae because you just accentuate the first beat and the rest is pretty loose, being based on all those old Sears and Roebuck changes... C, Am, F to G, just like you had in songs like "Sleepwalk" and "Little Darlin'". I should hope the stuff catches on because it turned out pretty good."

Duck Dunn had some positive comments on the Stax label out in Memphis — the label which the Booker T group recorded for when it was a small independent record company. By the end of the 1960's it had emerged as a major force in the industry.

And in Dunn's opinion, the quality of the music suffered. His explanation? "It quit being a group organization and it became so big that the product started to suffer. Instead of concentrating on the music everyone was more interested in preparing 25 or 30 new albums to

meet a deadline for a sales convention and you just can't operate along those lines.

"Thankfully, that period is behind them and they have returned to how it should be. You've only got to listen to some of the recent albums to notice that!"

Duck Dunn has a world wide reputation — along with Paul McCartney — as an influence on bass guitarists. It comes from being a cornerstone, one quarter of the MGs, that laid down the Memphis beat.

Yet it was only a trick of fate that caused him to take up the bass guitar.

The simple reason is that he couldn't get - it - together on the six string counterpart. So out of sheer frustration he bought himself the next best thing, a bass.

"I was determined to play something. Steve Cropper and Charlie Freeman, who's one of those Dixie Flyer dudes,

tried their darn'dest to teach me the guitar but I just couldn't get the hang of it. So I got stuck with a bass. You know, there's a lot of good bass players around and they scare me to death and make me think I just might be on the way out.

"I just stick to the simple things. When I came up I'd hear something like 'Blue Suede Shoes' and learn it almost immediately. Nowadays you hear something like Chicago, a band that I like a real lot and a dumb head like me can't do it."

However for the last decade he's been an important stalwart at the McLemore Avenue studios of Stax Records in Memphis.

Looking back at those years, Duck Dunn comes up with some rather startling disclosures: "In those early days we used to be a studio, eight hours a day, five days a week. As there wasn't too much money floating about we also had gigs in various bands in local clubs in the Memphis area.

"After you've been doing that for a while, I can assure you that you start going a little crazy. It didn't take too long before I got really fed up with things... we all did. At one point I seriously thought about packing it all in but that feeling soon passed.

"When I cut all those records they didn't mean anything to me at that time. It was just a job. And it was all taken for granted. Now when I listen to all those records, especially the cuts which have Isaac Hayes and Booker T at the keyboards, I realize how great they were."

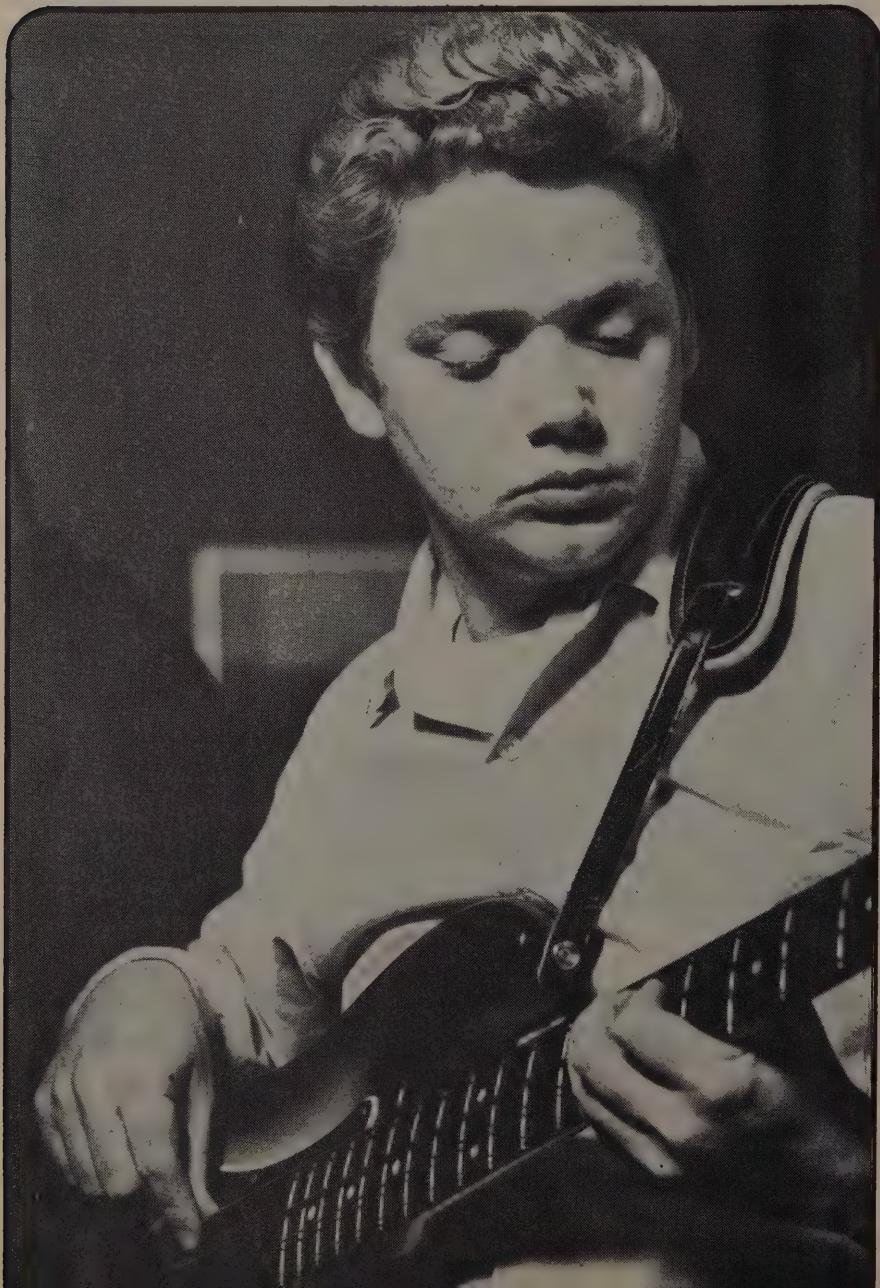
Despite this feeling of apathy, it was an era that produced superb records — the MGs, Rufus and Carla Thomas, Eddie Floyd, Johnnie Taylor, the Mar Keys, Arthur Conley and the late Otis Redding.

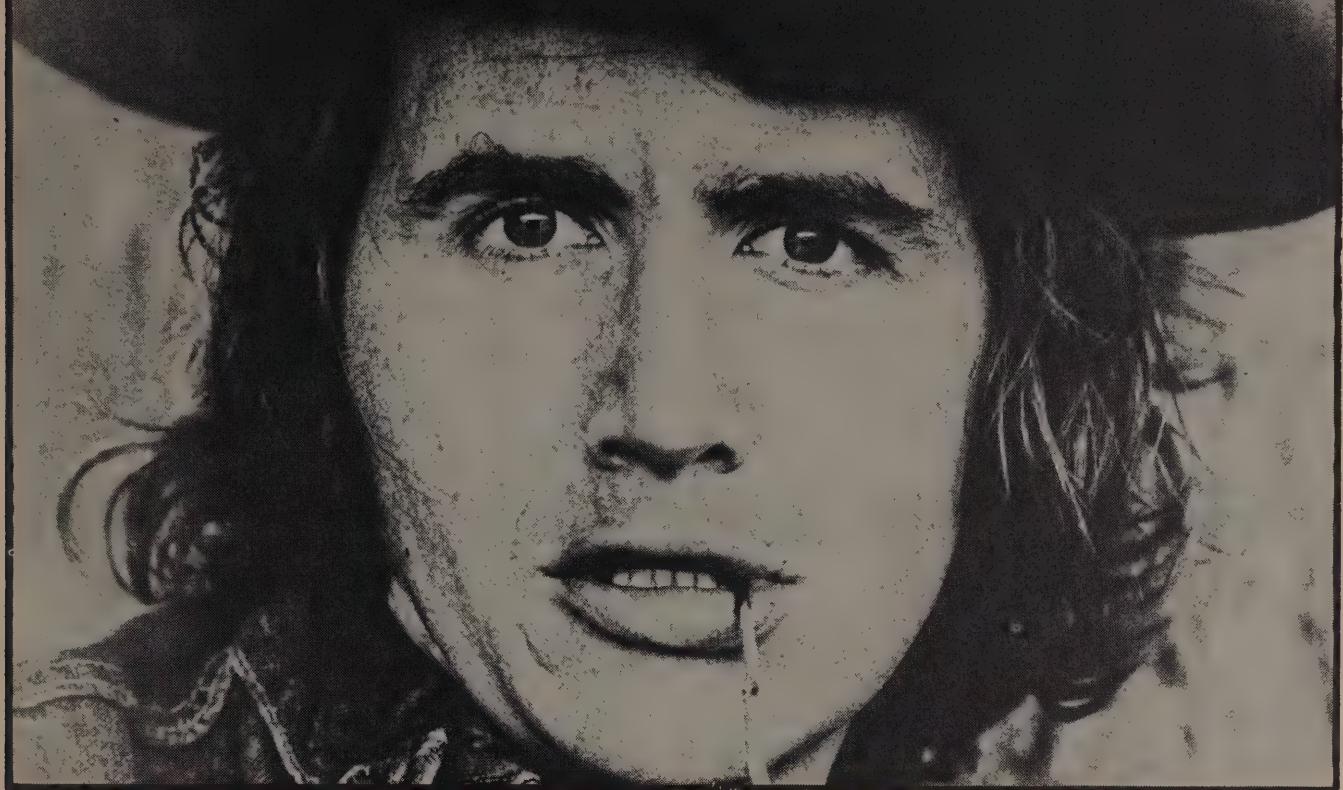
Duck Dunn displays sincere admiration for Otis: "We cut the entire 'Otis Blue' album in just eight hours, then we did a four hour gig and returned to the studio for another session. Otis was a really fine person to work with, both in the studio and on the road.

"When we were going to record, he'd usually come in with just a couple of verses of a song and we'd take it up from there. He knew exactly what he wanted.

"When it came to horn lines, Otis was just great — he had those horn lines nobody had ever heard before.

"You've got to listen to my three favorite Otis cuts — 'Respect', 'I Can't Turn You Loose' and 'Daytripper' — to see that." ROY CARR





JOHN STEWART — at 30, a clean break with the past.

"It's completely me. It's not tailored to any one group or to fit an image. For want of a better word, it's honest, and it's just what I want to do - period."

That of course, was the original lonesome finger picker, John Stewart, former Kingston Trio member, speaking about his freshly-acquired solo sound. But wait a minute, isn't

John Stewart the very same fellow who about a year ago cut those two honest-to-goodness, down-home solo LP's for Capitol titled California Bloodlines (ST 203) and Willard (ST 540)? And speaking of "Willard", didn't James Taylor, Peter Asher not to mention Carole King and Danny Kooch play and sing on that very

record out of a complete admiration for Mr. Stewart's talents? And now that you're thinking about it, isn't Mr. Stewart the same "Johnnie-come-lately" who penned such tunes as the Lovin' Spoonful's "Never Going Back" and the Monkees' Number One Smash Hit "Daydream Believer" (I always wondered where the Monkees dug up

JOHN STEWART

**-from the Kingstons,
Lovin' Spoonful,
Carole King, James Taylor
to Lonesome Finger Picking....**

those lyrics.) back in 1967? Well, if you answered yes to the preceding questions, then you're either: (a) absolutely right (b) obviously already a fan of John's (c) familiar with his third and by far his finest recorded works, *The Lonesome Picker Rides Again* (WB 1948). On the other hand, if you've never heard of the guy before, just sit tight and read on.

John Stewart was born about 30 years ago somewhere in San Diego. As John recalls, "It was an extremely hot day, and I remember my mother being there at the time." He states that his first experience with music was when he wrote a song in the front yard of his papa's home. "The words went something like this":

"Will there be, will there be, any moon tonight?
Will there be, will there be, any stars tonight?
Will I be, will I be, with you tonight?"

John continues, "When my friends first heard it, they looked at me as if I'd just had a stomach ache. If I didn't have one already, I'm sure they wanted to give me one."

Being a very strong child, a little friendly criticism didn't bother him. So he immediately went out and formed his very own musical combo. "I had a rock group at high school in Pomona called John Stewart and the Furies. We were playing Elvis Presley, Little Richard and Buddy Holly tunes, and I got to wear this great red coat that came to my knees and a blazing red silk shirt!!" Looking like a reject from the Californian version of the Kinks, Stewart trekked on.

"Then I went to Mt. San Antonio Junior College in Pomona and started singing folk music. At first I was into rock, but soon folk started settling into my blood - especially Burl Ives and the Kingston Trio. I got several folk groups together and played at a dude ranch called The Seven Oaks. I would wash dishes by day, and when the owner was good and ready, he would signal

me to put my cowboy shirt on and do the show. I went up to San Jose on my own and played at the famous Kerosene Club as a soloist. It was a real funny time because the Smothers Brothers (remember them?) auditioned there the same time as I did, and we both got jobs."

As time passed on, John got several other groups together and finally met some rather heavy people in the music industry. "Frank Werber, who was managing the Kingston Trio, called me and said Roulette Records wanted a fresh new folk group. The Trio had already recorded two of my tunes ("Molly Dee" and "Green Grasses"), so I figured, why not? I formed the Cumberland Three that day with my old choir teacher and a fellow named John Montgomery. We practiced for a couple of hours on the plane to New York and yes, we did record for Roulette. I was with them for about a year and a half and three albums. Then I heard that Dave Guard had left the Kingston Trio. A few phone calls later, I was back in California auditioning for the Trio in Bob Shane's basement. Since I was fearless, could sing, tell jokes and play a pretty good banjo and guitar, they hired me. But it was always made clear that I had nothing to do with their success. I was sort of a name hired to do a job."

By late 1967, John had gotten tired of his "hired hand" position with the Trio and decided he wanted out. He actually wanted to sing with the likes of John Phillips (Mama's and Papa's) and Scott McKenzie ("San Francisco"). He stayed on a while longer and finally split. "Don't get me wrong. We did have some good times with the Trio, seeing the world and all that, and musically we weren't exactly dummies. In fact, Nicky Reynolds, who played congo and tenor guitar, was one of the best musicians I ever played with. But I still had to leave. I just couldn't fit into that image anymore; it just became hell."

At 30, John Stewart has

consummated a clean break with a past - and a future - that offered secured respectability. His decision to leave the incredibly successful Kingston Trio after eight years of college campuses and Colgate Grins was prompted by a sincere need to express a point of view - his own point of view. "Going with the Trio was the biggest mistake of my life," he now admits. "Any group breeds its own insulation. A person becomes surrounded by his own publicity, records, and reviews. He develops a kind of bubble around himself, and soon shutters out life and reality. Besides, I should have actually been doing what I am doing now when I had that vital energy. I've always been a songwriter; that's always what I wanted to do. I think it would have been better for me to have that energy you have when you're 20 years old - to go through playing those bad clubs and the hard times when you're that old - rather than waiting ten years. I learned a lot with the Trio, but I just think it would have been better for me, looking back - which is always easy to do - to have been out doing what Phil Ochs and Tom Paxton had been doing.

Be it ten years late or not, John Stewart is out there now doing exactly what he wants to do. Bleeding out his mixture of rural American folk/rock/country/soul ala the Link Wrays and Johnny Cash's before him, he is finally at peace with the world. Hell, if you close your eyes and listen to some of the nostalgic, down-to-earth feelings this man is churning out lately, you'd think he was, in fact, a latter day "Johnny Cash for the Younger Generation". The tunes he is singing right now easily show that freedom can lie almost anywhere. And it is freedom that Stewart speaks of; freedom of the soul, of the spirit, from the city and the dusty air, and most of all, freedom from hypocrisy. PATRICK SALVO

- Feathers Of An Angel

H.P Interviews John Stewart

HIT PARADER: Can you trace your background, musical and otherwise, from before you joined the Kingston Trio?

John: I had a rock group in high school in Pomona called John Stewart and the Furies. We were

playing Elvis Presley, Little Richard and Buddy Holly tunes. Then I went to a junior college in Pomona for two years and started singing folk music. I got a folk group together, went up to San Jose on my own and played at the

Kerosene Club as a soloist. The Smothers Brothers auditioned that first night as well. That was their first gig. It was a real funny time. Then I got another group together, because Roulette Records called Frank Werber, who was the

Kingston Trio's manager, and said they wanted a folk group, and I had written some songs that the Kingston Trio had recorded.

HP: What was your relationship with Werber then?

John: Since they were publishing my songs that the Trio recorded, Frank Werber called me and said can you get a group together. We rehearsed on the plane going to New York. We were the Cumberland Three. We recorded for Roulette, and I was with them for one and a half years, and then Dave Guard left the Kingston Trio and I joined them. Before that I had been singing at rock halls in Pomona; then I did a gig at a dude ranch where I was a dishwasher/singer; played coffee houses in Los Angeles - The Old Unicorn, Cosmo Alley and that's about it.

HP: Why would you say that going with the Kingston Trio was the biggest mistake of your life?

John: Because I should have been doing what I am doing now when I had the ... vital energy. I've always been a songwriter; that's always what I wanted to do. I think it would have been better for me to have that energy you have when you're 20 years old - to go through playing the bad clubs and the hard times when you are that old - rather than waiting ten years. I learned a lot with the Trio and had a good time, but I just think it would have been better for me - looking back (which is always easy to do) - to have been out doing what Phil Ochs and Tom Paxton had been doing.

HP: Who else do you appreciate in the Folk milieu?

John: Eric Anderson, James Taylor.

HP: Was it rewarding in any way other than financially, to play with the Trio?

John: Yes. I met a lot of incredible people, and I learned how to play in front of any audience - from Las Vegas, to Greenwich Village - of course, that was Greenwich Village then, no now, and I got to see the world and the country; and yes, meeting and knowing Bobby Kennedy. I wouldn't trade those experiences for doing anything. Certainly what I'm doing (singing) is most important, but it was one of

those experiences that's really once in a lifetime.

HP: How exactly did he affect your life?

John: I knew what was possible for one man to do. I know that the energy that one man has, the power it has - you can do things; you can make things happen. Things don't have to rule your life. Small tragedies to national tragedies to seemingly impossible problems have solutions if you just have the guts, the intellect and the insight to surround yourself with a lot of bright people to make them happen. He was the hardest working man I've ever known.

HP: Did playing with the Kingston Trio stunt your growth musically?

John: No, I don't think so. It wasn't rock, it was very folky. I practiced a lot, and I did most of the lead work on banjo and guitar.

HP: How was it musically; did you go through any high musical experiences?

John: As a group it was very simple. But when we cooked, we cooked. Nicky Reynolds, who played conga and tenor guitar, is one of the best musicians I've ever played with. I think we cooked better than any other folk group around.

HP: What's the major difference between John Stewart soloist versus the Kingston Trio John Stewart?

John: It's completely me, now. It's not tailored to any one group; it's not tailored to fit an image. For want of a better word, it's just honest. It's just what I want to do, period.

HP: Musically speaking, it would be mixtures of what?

John: Everything I've heard - country, folk, western, rock. I don't think any writer can really listen to music and not be influenced by all the forms.

HP: What were some of your earlier recorded works besides "The Lonesome Picker Rides Again"?

John: "California Bloodlines" and "Willard" on Capitol. Peter Asher produced "Willard." I met Peter and James Taylor at the same time, and I met James when he was doing "Sweet Baby James". I met Carole King, and we got together through

Peter and they came and played on the album. I wanted Peter to produce it, because I thought he was one of the top producers in the country. That's how "Willard" came about.

HP: Do you consider this a comeback in your musical career, or just another step forward?

John: Well, it depends where you put your values. There's less money, and there's not as many people. The problems are greater, but in turn the rewards are greater, because I'm calling my own shots. I'm doing what I want to do. If anyone screws up, it's me on stage - no one to blame when you're up there by yourself. I think the harder something is, the more rewarding it is in the long run. Certainly this is the hardest thing I've ever been in.

HP: Are you aiming for any particular audience / any particular group of people?

John: Not at all, none whatsoever. Whoever wants to like it, it's fine with me.

HP: Although with the Trio you did have a particular audience, didn't you?

John: Well, we never really thought about it at the time. McCarthey has a good quote about politics which I think could apply to music or show biz, and that's

"You have to be smart enough to understand it but dumb enough to think it's important."

The Kingston Trio understood who their audience was - and the image as well and maintained it for 10 years, which is a long time for one group. I just couldn't fit in that image anymore. It just became hell.

HP: Do you think the rest of them were doing it for any other purposes?

John: Money, money, that's it. It was fun to go on the road, but for the wrong reasons. You know, go on the road and have fun on stage. I'm mentally better now than I was. You always hear the obvious. Money won't make you happy; fame won't make you happy. Doing what you want to do will. Well, it's true. It will also drive you crazy. But it's more rewarding, for sure. □



J. GEILS BAND — recorded their first album, first time in a studio, in 3½ days.

Life On The Road -J. GEILS BAND

"People don't realize," said singer Peter Wolf, who is a sort of spokesman for the J. Geils Band, "the strenuous life a band has." has."

He wasn't joking but just pointing up the difference between what actually happens and what the audience sees when a rock group hits the stage. For the audience, that's all there is, just an hour's show. But for the group that's the tip of the iceberg.

Continued Wolf: "In one weekend you can spend nearly whole days travelling, which is hard and monotonous in itself.

You can have the hassles with the airlines ...

(A constant hazard to the J. Geils Band, whose guitars are precious to them, is to keep their instruments with them in flight, rather than risk them in the flimsy security of the cargo hold of your

average jet. Some airlines do, some don't, and one would, only if the guitars weren't in a case!)

... "be searched at customs, delayed by bad weather. You have to get to a gig early for a sound check and discovered that your amps have all blown fuses, repair them, find its too late to go back to the hotel, hang around, do more hanging around and finally get to do your spot on the bill ...

"That's why the initial audience reaction is so important to a group — even the way the guy brings you on stage is so important

(J. Geils and co were collectively brought down both at the time and afterwards by an announcer who brought them onstage before 18,000 people in what amounted to an indifferent stage whisper.)

... "to get a band moving. All that hanging around drains you.

An audience probably doesn't realize the interdependence, from group to audience, that's necessary right from the beginning."

The conversation initiated itself over the cover of the group's last hit album, "The Morning After" which shows the J. Geils' ensemble with doom-laden faces; the sins of the road writ large, staring at the camera in a hotel room into which the clammy dawn is just breaking. Actually it was taken around 7 am in a hotel room in Virginia Beach following a mammoth party involving another group and the entire touring cast of "Jesus Christ Superstar." It shows the ravages of the road upon a group although Wolf insists that J. Geils takes care of itself on the road "without turning into hermits exactly."

It's J. Geils' second album and
(continued on page 49)

JACK GOOD: Opinion

"A part of my job as a television producer is to produce a show. I'm not one of those people who think you are prostituting your art by putting on a wild show, because what all art is about is involving the senses and the imagination.

"So what's wrong with involving the senses of sight, sound and smell and imagination by producing something in an artistic way.

"It used to be thrilling indeed to see the Stones come on when they first appeared, because that in itself was a show. We were all so used to groups having a uniform and being neat and tidy and going through a routine that dated back to the big band era.

"Suddenly the Stones came on all higgledy-piggledy, dressed any old how. I mean, even the Beatles had got their little suits together at that time. That in itself was a colossal piece of showmanship as far as the Rolling Stones were concerned.

"Then the nits began to think, 'Yeah, this is reality because they're not wearing suits, so we've all got to be real. But what is real?

"Some of the artists today" — meaning a number of soloists of so-called superstar status — "really work at looking funky. They really make an effort to rough their clothes up. That's okay but it's not original and if it's not original there's no validity in it because it isn't real. What they're trying to do is recreate the hobo at the turn of the century.

"When I saw John Fogerty of Creedence Clearwater in a uniform and a white hat, I thought 'That's splendid.' Because he didn't look like anyone of late.

"He looked like a rock and roll star and that's what he is.

"The great thing about Creedence Clearwater is that not only are they into that but also they are a dance band. At any time when rock is on top, then it's to do with physical reaction. When the cerebral sets in and people just sit there solidly and softly tap their knees with their hands, then you know the business is in a bad state. And most of the time it is in a sad state because people go to concerts and think.

"But when I saw Creedence Clear-

'Fogerty looks like a rock star...

Something suspect about Bob Dylan..

Elvis is lean and hungry again'

Jack Good is 40. He is currently involved in writing the film script of 'Catch My Soul' which he intends to produce and direct in New Mexico. It is a rock version of 'Othello' that Good originally put on in Los Angeles with Jerry Lee Lewis, no less, as a leading character. Good is also a television producer, who started producing rock shows for TV in England and then left for America where 'Shindig' was his baby. Along the way he's also been record producer and rock writer.

The following is a conversation with Good by Roy Carr.



FATS DOMINO — ludicrous for him to follow fashion, says Jack Good.

water in concert everybody got up at the end and came dancing down the aisles. It was a great sight.

"A lot of people think Creedence is a mindless band. On the contrary, they had a lot of economy and the classical power of a Japanese painting — where there's not a line out of place. The drummer on their records just hits that beat and doesn't mess around. He doesn't try to show that he's better than Ginger Baker. It's smack down the middle. 'Travellin' Band' is actually better than Little Richard's concept and we all know it's Little Richard."

"What I hate most of all is a situation in show business where the sleek have inherited the earth. All the guys who are at the top know the formula for success and are content just to churn it out. I personally hate the churning out process — I occasionally like to stick a bomb around and let something explode.

"The fatal thing is to follow fashion ... follow it and you're beaten.

"If you can imagine Fats Domino trying to follow fashion it would be ludicrous, like an elephant trying to get into a ballet dress and dance. But Fats has kept thumping away and he's back in fashion yet again for about the fifth time.

"You've got to realize that if you're on to a good thing and you've got something in your soul, keep to it. There seems something suspect about Bob Dylan, that his fashionability has been rather forced to a certain extent. The secret is to make one's talent precious by not doing too much. That's the lesson Elvis taught us first and one that I've tried to keep up with. That's why I don't do very much."

Jack Good concedes that bands like Led Zeppelin and Jefferson Airplane have retained their mystique by not

(continued on page 43)



BILL WITHERS

Bill Withers talks quietly about his past. He is not the normal music figure by any means. To look at his imposing bulk, rugged muscles, and irregularly shaped nose and read "popstar" or some other such ridiculous label would be asking too much for the modern fan's credulity. Bill Withers if anything is the antithesis of a popstar songwriter/performer. There is no flash, no ready smile, no plasticity. Bill Withers is all singer and all man.

More data: Bill Withers is quiet and conscientious about his job. He's had many in his life. Not brought up singing since he was three, no showbusiness in his bones. Bill Withers is a black workingman who's done a variety of jobs in his life. He's done much in the long run to look back on with satisfaction. He served nine years in the Navy as an airplane mechanic

and more recently was employed to install toilets in 747 jets. . . Toilets? That's as far away as you can get from the glamorous life of a singer, but Bill's not impressed with all the fuss.

"There's not much validity in any kind of fame number," he says. "It's funny how people can get affected. It's like I'm 33, I've been around the world for a long time. . . and it's like chicks. Nobody ever made a fuss over me, I was just a guy. Once in a while I'd meet some plain old chick to wanna have a hamburger and we'd spend some time. Now it's funny that kind of star type chick comes on to me." He takes it all in his stride. He smiles and stretches back in his chair. . . and smiles again.

Why the big rush?

Well, Bill's over thirty and still isn't married. There are very few of those

types of men around. Most of them are snapped up early on. The older one gets, the mellower one is and the more one knows. Withers has seen much about life, and he's not shy about saying so. "I really don't get involved. I know who I am. . . things like this (his smash record) are fleeting things. There's no guarantee that I'm going to make another record which will sell eight copies."

So you take the money and run?

"Well," he sighs, "it's not so much take the money, because I haven't changed my lifestyle any at all 'cause it took me a long time to be like I am. I would hate to go through all the changes to be another person. . . I couldn't take it."

And what of the music business?

"I recognize it for what it is. I can remember the same offices that I can



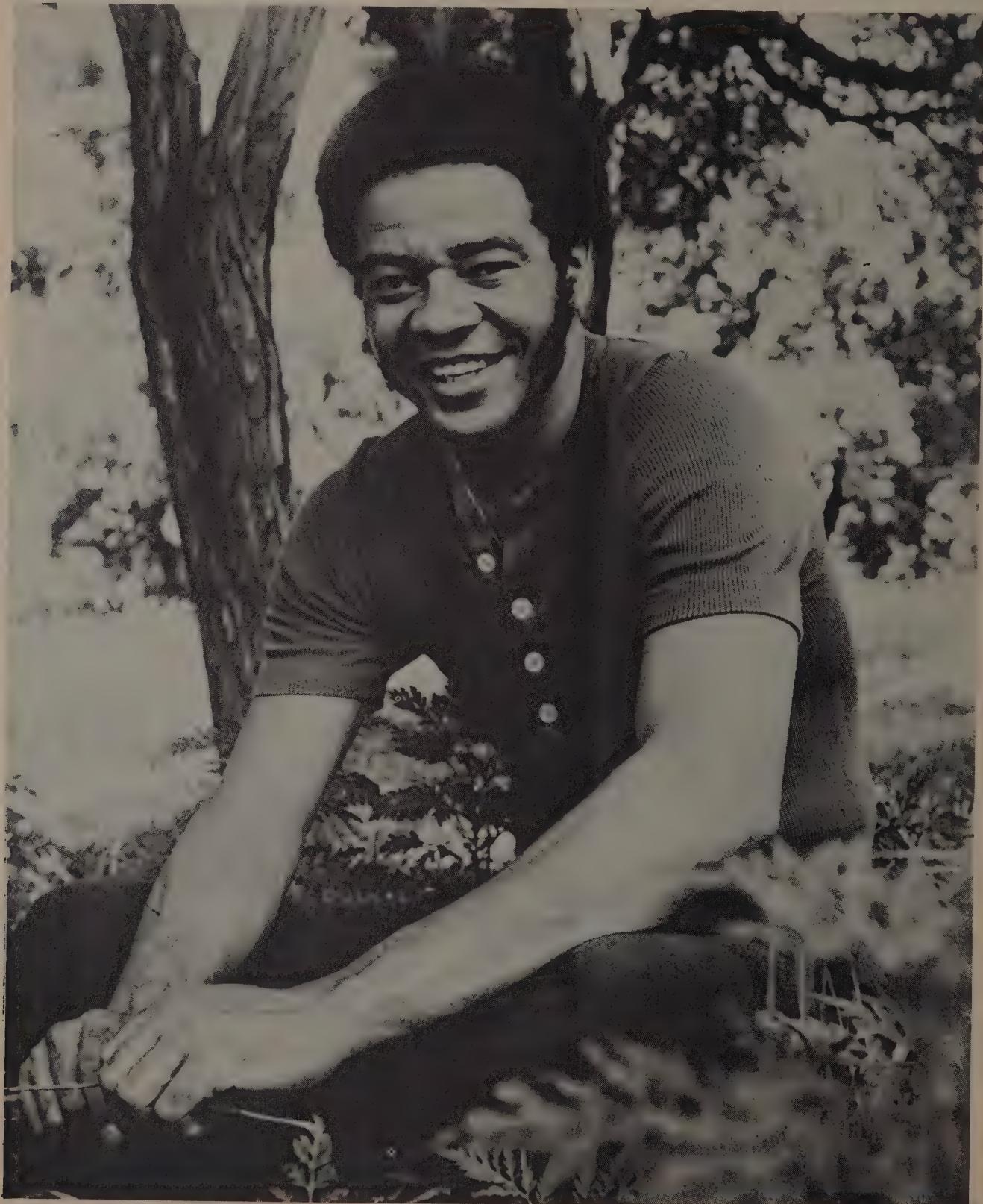
-low key and no flash

walk into now and sit on the desks. I remember I couldn't even walk in there and get a decent conversation. . . I still think a person has to be ready for the other half of the hump, see what I mean?"

Bill Withers says that all with quiet good grace. Underneath that demeanor is a huge belly laugh

waiting to surface at the absurdity of sitting in a plush conference room in a high-rise office building. He tries to keep everything low key in his personal life and on stage. No heavy production numbers with Las Vegas sequins and flash. He uses four musicians now and has no road manager.

Each member of the band is responsible for their own equipment and they all help each other. "It makes me feel like a person rather than a thing. . . Yeah, people have things they have to do," says Bill on reflection. If he had other hustlers around to do his bidding he would cease to be nothing more than an



Festival in Black



BILL WITHERS — he hasn't changed his life style at all, except he has less time to do things now.

entertainment machine and he's got a lot more to offer than plain entertainment for his fans. "You lose touch with any kind of living other than music."

A singer at thirty-three and in the spotlight is a little disquieting, but Bill has his inner serenity, looking back on that scene he is wistful, - it was a simpler time. "Sometimes I even find myself missing it because I was very free in a sense. I had a lot of time off. I could walk around and just dream." He doesn't get too much time anymore for dreams because of his commitments and the attention which has been showered on him.

He has a unique attitude about his fans and their adulation. "I enjoyed being listened to. My favorite attention is from old ladies, old people because they don't have any physical interest in you. They either like your music or they don't the same with little

kids, either they like it or they don't." In either case, Bill's not affected—"I stay out on the fringes of my own mind."

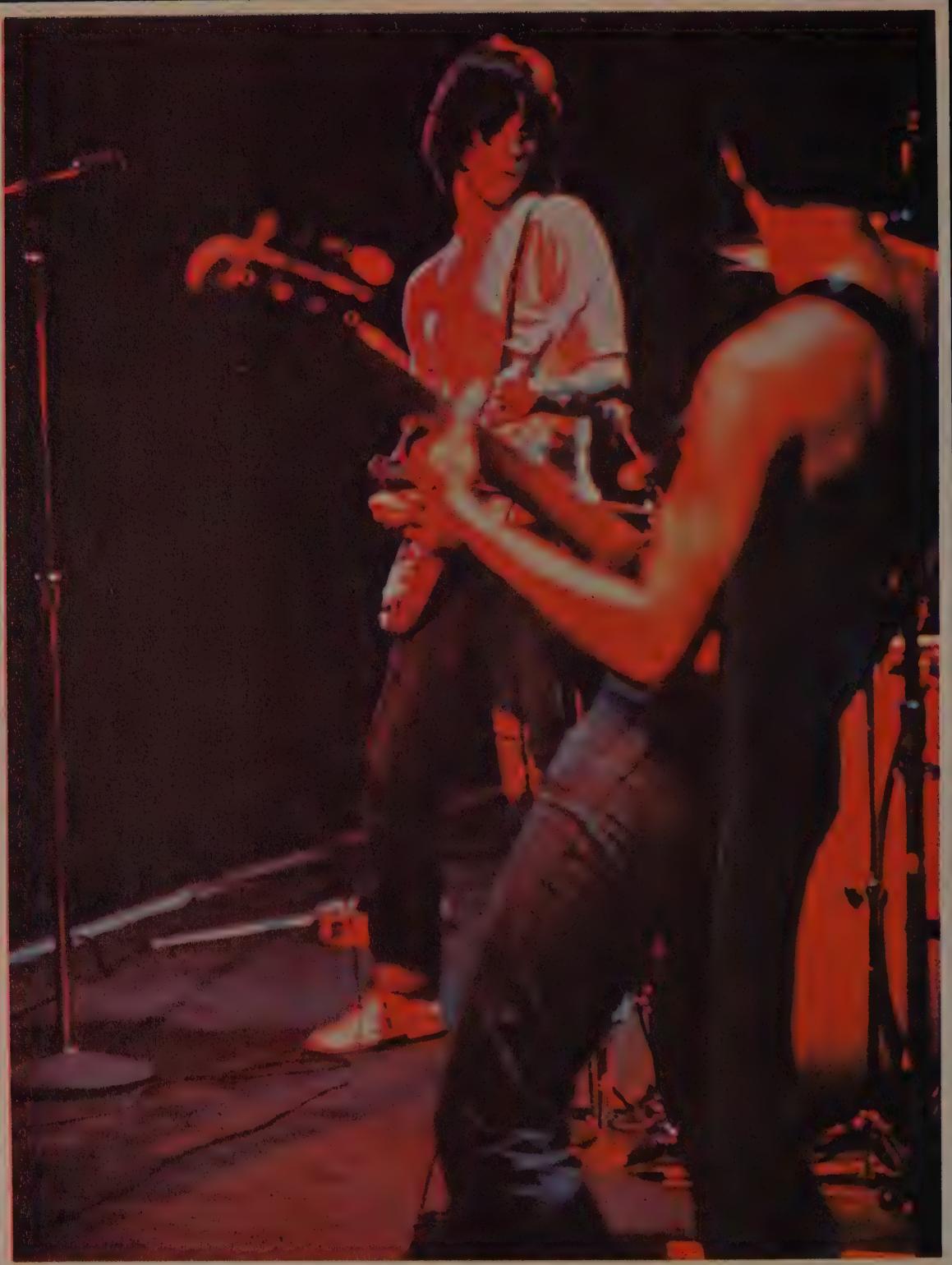
Bill Withers hasn't complicated his life with a superabundance of education. "I'm purely an uneducated cat, everything that I use is for information. . .but I'm not into a big information trip. I wish I was a formally educated person," he says but not wistfully.

Withers has that incredible perspective which never prevents self criticism and objective judgement. Singing is not the toughest job he has ever had either, but a luxury. "I've had more important jobs. When I was an aircraft mechanic it was more important than singing, making toilets is even more important than singing. . .socially. I'd be a lot worse off if I couldn't find a bathroom than if I didn't have any records in my house."

He sits back and takes the whole trip in, let success come or let it fade away. Bill Withers will remain untouched. "It's fun to do this, pure pleasure. It's nice to write music that other people are doing, but other than that I'm just living. I still live in the same apartment in LA, I have the same car. I wear the same kind of clothes now I wore before. I'm not as free as I was before. . .I don't have the time."

At thirty-three Bill Withers stands on the threshold of a new career, singer/songwriter. But you'll see no flash and no spangles, most probably you'll see a relaxed black performer sitting up close to the mike making easy listening music for the soul. For this ex-toilet maker, showbusiness is nothing strange, just another evolution on the wheel of fortune. And it's better like that anyway. □ **TOM YODAY**

FAST FLASHES



He was referring to almost a two year lay off, that involved group problems (the getting together of) and a road accident.

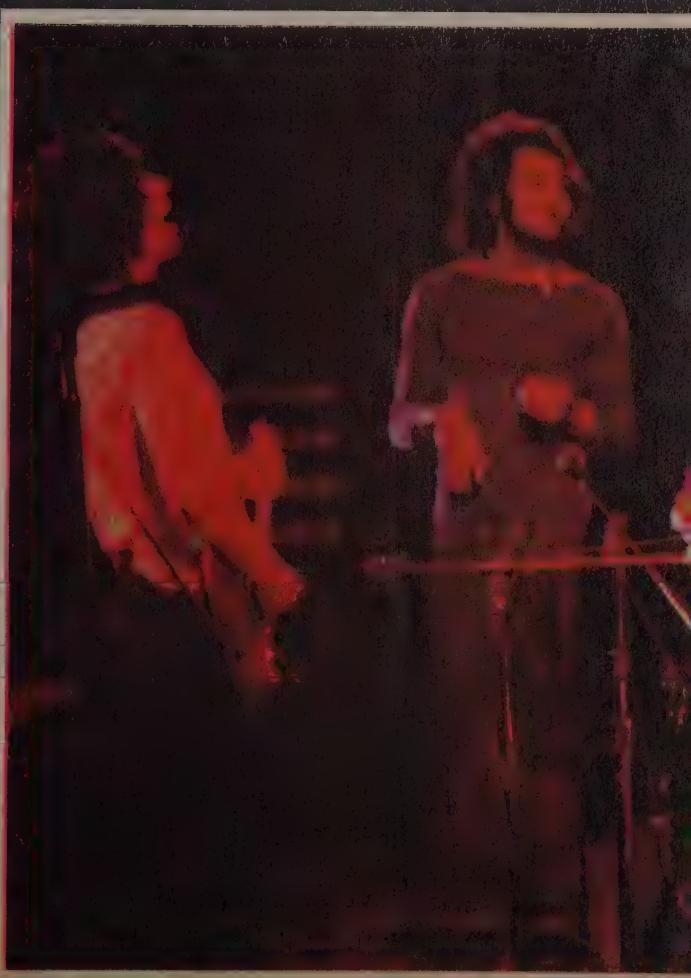
When on form he appears unaffected by the controversy that surrounds his name, still playing his

FAST FLASHES



Jeff Beck

Jeff Beck came back. Complete with new group, the guitarist whose style has touched many, from Clapton and Page on down and whose personality has affected many, from Rod Stewart on down, was back in the USA, apologizing at his opening gig for the "interruption."



FAST FLASHES

FAST FLASHES



tough, rock centered, blues influenced guitar and still dominating the group even to the extent of cutting off his lead singer Bob Tench in mid flight when Beck thinks it has gone on long enough.

Welcome back, Jeff.

(Photos: CHUCK PULIN)

FLASHES FAST FLASHES



(Photos: IRA BLOCK)

Dr. John

Another return was Dr. John the Night Tripper, who equipped himself with a new band, back up singers and a supply of gris gris and guber dust to lay on us all.

Plumed like a bird of paradise Dr. John stomped around the stage introducing everybody to his bayou.

Spanish Moss hung blues and chants and treated everyone to his distinctive piano style, which echoes Cripple Clarence Lofton and Professor Longhair, a pianist who works in New Orleans and has recently been discovered again by Dr. John's record company, Atlantic (They recorded him in the very early Sixties).

Welcome back, Doctor.

ROLLING STONES PORTRAIT GALLERY

A Busy Live-Action 1972

This year looks set to be one of the busiest ever for the Rolling Stones.

Apart from a lengthy American tour that is planned the group also are eyeing Japan as a likely spot for a series of concerts. And Africa

too — the group plans to tour in Nigeria, Ghana and Kenya.

What's more the Stones' representative Jo Bergman left late last year to Russia to check out the scene there for some Rolling Stones

BILL WYMAN



PAUL McCARTNEY

Wings And Beatles

PAUL McCARTNEY — now into his new group Wings which he prefers to talk about, although he does come through here with some comments about THE SUBJECT — himself and the Beatles. He was photographed just playing around on a drum kit.



Paul McCartney behaves like a man who has just had the death sentence commuted to life imprisonment — there's a lot of relief but the freedom to live that he's gained is still restricted by the walls.

In Paul's case, his freedom is Wings and his new group's album. The walls are represented by his clinging association with the Apple Organization.

Paul and Linda McCartney and the other members of Wings (Denny Laine and Denny Seiwell) were at EMI's Abbey Road studio playing their new "Wild Life" album. Despite the associations Abbey Road has with the Beatles, Paul still prefers to use those facilities and he recorded his new album in Studio No. 2.

Listening to the album, I spot several similarities to the music of Little Richard, Carl Perkins and the Everly Brothers. When I mentioned this to Paul, elegant in bumper, red mottled shirt, fairisle pullover and red suspenders over the top, he replied: "Yeah, I've drawn on my influences. I could never stop drawing on my rock and roll influences. I'm drawing on all my influences since my ears started functioning."

On the album there's also Mickey and Sylvia's "Love is Strange" done in West Indian reggae style and a collection of romantic numbers. I asked Paul why he's included reggae and what was the reason for making the numbers on the album so varied.

"Reggae because I love it," he explained simply. "It interests me musically and apart from that we'd never played in that rhythm—we dug it like mad. The way we think of the album is, a more hard side and then a romantic side. So if you are at a party and dancing, you don't want to sit down because a slow number comes in the middle of the fast ones. So you just put one side on and dance to it all."

Everybody, including Linda was present but they seemed content to let Paul do all the talking. Only Linda joined in now and then and Mr. Laine made only one comment.

My next question to Paul was: this album has swung a long way from "Ram" — was this intentional?

He replied: "It was done intentionally but not very. The thing is, having a new group and it being a new set up, it came very naturally. Denny Laine got about three days rehearsal on some stuff but that's the way I wanted it. I'm sure a lot

of the music I like was put together that way — it's the immediacy.

"I worked with Denny Seiwell on 'Ram' and tried out various drummers in New York and. . . . New York and

Linda came in with: "He was just loose. Everyone else's playing was uptight because they thought they were auditioning."

Paul came back with: "Which they were, but not obviously."

He continued: "Denny Laine I knew just vaguely from the Moody Blues early days. I knew he was a good singer so I rang him up and he said, 'I've got some session work to finish,' playing hard to get. The band just came together. I'd never rehearsed 'Mumbo' on the album. It was just something I'd done on the piano. They just fell in."

Did it take him a while to write the songs on the album?

"We wrote them during the summer in Scotland," Paul revealed.

Linda added: "They were quite easy songs to write."

And Paul commented: "'Ram' was a little more difficult for me I tried a lot on that."

Back to Linda McCartney for: "It's all gotten too serious. We just love music of the Fifties."

Paul admitted: "I learned a lot doing the two solo albums because just doing it without the Beatles is quite a lesson. I feel a lot more free and easy."

"I certainly prefer it very much from the last bit of the Beatles, with all the criticism of 'Let It Be' and people saying 'He's bossing them all.'

"I just felt that was my role. When everybody gets stoned, it needs somebody to pull it together. I felt the pressure of that and they (Wings) don't mind me telling them what to do. It's very nice for me. If I have an idea, I can just throw it out and if it's dug, it's dug. If it's not, it's not. I'm not offended."

"As Linda was saying about the Fifties music it's all harking back to that. John's using it a lot. The music business is a very freaky scene compared to what people

are when you get to know them. I like the idea of just getting my music back to the rock and roll style. I like the new thing being superimposed on it but I like the fun, the ease of rock and roll."

Just how does Paul see Wings developing?

Paul explained: "Just freely, that's the idea. I wouldn't like the idea at the moment of going before millions of people. Too much would be expected — then the fun would disappear for me. I don't think it's necessary to be as heavy as people keep saying. We haven't gone beyond the point of no return — it's not necessary for people not to enjoy themselves."

At this point a remark from Linda led to Paul going on at some length about the Beatles and Apple and all. At the beginning of the interview, Linda asked me: "Are you going to ask about the Beatles or the album?"

My reply — "The album" — won a burst of applause.

So read on and see how Mrs. McCartney's casual remark led her husband on. Linda had said: "We don't want to be a media group, politicians. The public is always being put down, in everything."

Then Paul began: "It bugs me that the common sense of the people is always being ignored. You've got this one life and most people spend it doing what other people want them to do."

"That's one reason I'm going to get out of Apple. Apple isn't a democracy — it's way out of line with what I thought was going to happen."

"George calls it throwing a tantrum when I say things like that but I only want what I earned. That's all I want."

"I'm not asking for a lollipop."

"I've tried to say nothing about it but I've got Press-by-default that way. I've just been trying to keep everything cool but the Beatles are the only ones who made it all, the only ones who did it all. Why can't we get what we're entitled to? It's not good enough — it's a swizz, that's what it is, a bloody swizz."

□ RICHARD GREEN

...it needs somebody
to pull it together

GOSPEL -

.all of rock's resiliant features
.a tough, dangerous highway

BOOK REVIEWS

THE GOSPEL SOUND By Tony Heilbut (Simon and Schuster \$7.95)

Author Tony Heilbut sums up his opinions of the black gospel field very early on in this carefully researched, entertainingly written documentation of a major black American art form.

He writes: "All rock's most resiliant features, the beat, the drama, the group vibrations derive from gospel. From rock symphonies, to detergent commercials, from Aretha Franklin's pyrotechniques to the Beatles' harmonies, gospel has simply reformed all our listening expectations. The very tension between beats, the climax we anticipate almost subliminally, is straight out of the church."

And yet the whole gospel area — in commercial sales alone, James Cleveland's "Peace Be Still" has sold over 800,000 to an exclusively black market, blanket coverage that towers over the Beatles — the gospel area is still largely unknown, Heilbut claims, particularly by the younger white rock or rhythm and blues fan:

"For 40 years America has nurtured a cultural form as imposing as jazz, and a life style as peculiarly native as the hippie's. Yet while the mass media devour everything new, subverting the avant garde by simply making it available, an area of American life crucial to millions of people is never gobbled up as news."

Heilbut also considers that all the great soul singers started and continued their careers trying to equal



SAM COOKE — the greatest sex symbol in gospel history according to author Tony Heilbut.



ALEX BRADFORD and Marion Williams — two major stars in the contemporary gospel world.

the great, exclusively gospel performers, who were expert enough in churches to "shout" hundreds of people as one. He calls Sly Stone a "stoned gospel singer" teasing, worrying, provoking a congregation to shout themselves happy." He quotes a friend of Aretha Franklin as saying: "I'm looking for Aretha to come back (to church) one of these days. She won't be happy till she does." (Mind you Jerry Wexler, who produces Aretha for Atlantic, says in the book, "I took her to church. Sat her down at the piano, let her be herself."

Heilbut considers the modern gospel style to be around 40 years old, grafted on to the older tradition of unaccompanied singing and preaching in the black churches with their amen corners and old time 'ligion. It is this modern style that's reflected and apparent in the work of many contemporary black secular singers.

A major chapter is devoted to the Soul Stirrers whose lead singer was the late Sam Cooke and whose lead singers, from 1936 onward, have "always given women fits." Heilbut calls Sam Cooke "the greatest sex symbol in gospel history" and also the man who brought a lot of young people to the gospel world. Previously gospel's appeal had rested

mainly with the adults, according to Heilbut, but Cooke brought in the teenagers and in doing so he "so modified the barriers between spiritual and secular music that when he stepped out to become the father of soul music, he carried with him a generation of stylists from David Ruffin to Jerry Butler."

The time in the mid 1960's when Cooke tried to return to the gospel field is also recalled. Cooke travelled with the Soul Stirrers for about six weeks and was always asked to sing. It didn't work, says Heilbut, for "gospel followers are a hard unforgiving lot."

The books' attention to detail includes comment on gospel groupies, the hard conditions endured on the road (gospel is mainly a one-nighter affair) the hard travelling, cheap hotels and bad food ("Like most of the leftovers, poor people make do with, soul food isn't very healthy") and low money. Heilbut states that your basic gospel group works eight to nine months a year, making about \$4000 a month. With five or six members it works out to \$6000 per member — the automobile is a seventh split usually. It's no quick way to get rich and, despite the sincerity of the music, this sincerity doesn't spread to all agents, managers and promoters,

some of whom are just as quick to rip off in the name of the Lord as their more secular neighbors.

In fact Heilbut says: "Gospel promoters are notoriously crooked," adding "year after year, the gospel highway seems both the toughest and most dangerous route in show business."

Heilbut sums up this side of the gospel life with: "Gospel music can be dismissed as escapism but the singers are as worldly as any in show business. The gospel scene makes the escapades of most rock singers seem what they are: child's play . . . Aretha (Franklin) daughter of the church, a traveling soloist at 14, seems weighted with anger and insecurity."

This is by no means a superficial book that skims the gospel scene. It digs deep with research and anecdote as Heilbut takes the reader into the world of major and minor gospel singers — Mahalia Jackson, Alex Bradford, Rosetta Tharpe, James Cleveland, Dorothy Love Coates, Clara Ward, Marion Williams, the Sensational Nightingales, Dixie Hummingbirds, Five Blind Boys . . . and so on. A highly recommended book for those who want to round out their rock education with a glimpse at the roots of it all. □ FRANK SIMPSON

WE READ YOUR MAIL

Dear Editor:

People talk about how rock is dying but it is really the rock stars who are dying — Hendrix, Pearl, Morrison, Jones, Wilson, Vincent. But the most recent death touches me most deeply — Duane Allman.

Duane was a true superstar. He played my favorite music and that of many of my friends (rock-blues) better than anyone else I've heard. Duane could make the audience feel as if they were part of the music he was playing. He was a fantastic live performer, played with feeling and played beautifully. Though I didn't know Duane personally, I felt as though he and I were longtime friends.

I could feel the music pushing through to the fans — we could all feel it. Duane was truly one of us. A beautiful person.

MIKE BINET,
Lafayette, Louisiana.

Dear Editor:

What do Alice Coltrane, Chuck Rainey, and Hubert Laws have in common? No, it's not the Beatles or Grand Funk, but the Rascals. These artists, world renowned in jazz circles, have all performed on Rascals' albums.

Maybe they know something the general public doesn't — that the Rascals are making some of the most beautiful and meaningful music in the world today. The same people who forgot that the Beatles once wore collarless suits and sang "She Loves You" also forgot

that the Rascals have progressed from the Young Rascals and from doing "Good Lovin'" in knickers into doing such meaningful songs as "People Got To Be Free", "Groovin'" "A Ray of Hope".

Please don't let their old image fool you. "Peaceful World" by the Rascals is one of the top albums of the year.

DENNIS PRICE,
New York, New York.

Dear Editor:

You dudes still don't know where it's at. Why don't you open your eyes and try to see the light? The groups that you have articles on are childish, stupid groups who don't know music.

If you want to write about rock groups, here are a few

Captain Beefheart and his Magic Band — their savage brand of rock matches their weird appearance. Led by Don Vilet, they have taken music about as far as it will go; **Mothers of Invention** — an ugly band which is somewhat well known even in the aboveground. They've combined so-called serious music with so-called popular music and even have the underground experts flustered; **Chrysalis** — their voices flit about like butterflies and sometimes weave lacy spider webs. It all has a very insect mood.

Ry Cooder — without argument the finest living bottleneck guitarist as well as reviving the lost art of mandolin blues playing; **Dr. West's Medicine Show** and

Junk Band — a little ahead of its time. They introduced the electric violin to rock; the **GTO's** — five groupies who formed a rock band; **Wild Man Fischer** — the most thoroughly original pop crooner in the Western hemisphere; **Silver Apples** — from England to America and stayed on. The drummer plays two sets of tune drums and the lead instrumentalist plays an odd contraption which he invented himself.

AHA — led by ex-Mother Don Dewild on keyboard, they are the Stockhausen's of rock; **Geronimo Black** — another group led by an ex-Mother, Jimmy Carl Black. Progressive style of rock; **Jeff Simmons** — the hardest rocker in all rock. His music is even harder than Elvis Presley's hardest sounds. He quit the Mothers because he was too heavy even for that group.

L. H.
Santa Susana, California.

Dear Editor:

In reference to the Reader Review of Grand Funk Railroad's "Survival" album, I have a correction to make. It is not true that the group uses back up (studio) singers on songs like "Get It Together", "Hooked On Love" and "I Want Freedom". All the vocals on GFR albums are done by Mark Farner and Don Brewer. I've seen them do some of the above songs live and they actually hit those notes.

Grand Funk does not claim

to be the greatest musical rock band in the world. People who go to see them are not totally moved by the music — they are moved by the live performance. Grand Funk has such an incredible amount of drive and such an electrifying stage act that they move and excite their audience by it, not by superior musical talent.

GREG GOHDE,
Blue Island, Illinois.



DON BREWER, Grand Funk Railroad.



MARK FARNER, Grand Funk Railroad

Dear Editor,

I want to thank you for the story on Paul McCartney (Nov. issue). But David Spinoza made himself sound so great and Paul nothing. I never heard of him apart from the fact that his name is on the "Ram" album as a backing musician. Paul is the great one -- not Spinoza. Also it was unfair of him to put down the Beatles.

**CATHY BRUGGER,
Racine, Wisconsin.**

Dear Editor,

I picked up the December issue and was wonderfully surprised by the article on the Cream. It's good to see a magazine that is willing to publish material that some might consider 'old news.' Three years after its demise it's great to see an article about the finest band ever.

**DOUG WRAY,
Hartsdale, New York.**

Dear Editor,

I've just read the letter from Johnny Winter in the August issue of Hit Parader. I must agree with everything he says. Johnny Winter is so underpublicized that whenever I read anything about him, it is a real treat.

I'm sure that many people think Mr. Winter was being conceited in his letter. But please remember that Johnny Winter spent a long, long time sweating in smoky little clubs while he jammed all night... Johnny Winter deserves everything he is getting in the way of fame. He finally made it and when you are a superstar you can say 'I'm great' whether the boppers like it or not.

**FRANK GONZALEZ
Tampa, Florida.**

Dear Editor,

I disagree with you when you call Elton John a superstar. I think he is the worst singer around today but he is a good songwriter. The way he sings "Your Song" it shouldn't have sold one copy. "Your Song" is a good song performed by "Three Dog Night" on their "It Ain't Easy" album. Elton John should sell his songs to a group and not sing them himself.

**NORMAN BECHARD,
Waterbury, Connecticut.**

Dear Editor,

I have to agree with the letter from Corrine (Oct. issue) completely. Motown was my first musical experience and provided me with a different outlook on music. I've been ridiculed at school for including Motown as one of my favorites. I don't like everything they put out, as with the Beatles, but it has been my foundation for music. I also like the Byrds, Santana, Melanie, Crosby Stills Nash & Young, Elton John, Creedence, among others.

**STEVE KOPPINGER,
Dearborn, Michigan.**

COMING IN

HIT PAR

NEIL DIAMOND
"RETIRING"

MELANIE
"NOT WIDE-EYED"

PAUL SIMON
"ART'S MY FRIEND"

**PROCOL
HARUM**

PAUL ANKA
MYLON

**AND
ANOTHER
LOOK AT
JESUS
CHRIST
SUPERSTAR**

**NEXT
MONTH**



JACK GOOD**(continued from page 23)**

spreading their talents thin. "You just don't throw psychic energy because if you do you'll be an empty shell in no time," he said. "What, for instance, I particularly like about the Who is that they are so show-oriented — especially Pete Townshend's movements."

"Something that is true about all the people who have made it big is that they've had to grind away for a long time before making it — there are notable exceptions but not many."

"People like Domino, Jerry Lee Lewis, Elvis — he'd been singing around for a long time — Little Richard and now Rod Stewart . . . they've been around for ages. Suddenly Leon Thomas is huge, but Leon's been playing for years."

Jack Good thinks something new and exciting is about to happen in the rock world.

"Before the Beatles started, you'd heard it all. Whoever was singing or playing, you just got that feeling, 'Oh yes it's very nice but I've heard it all before. If I miss this week it doesn't matter.'

"That's exactly the stage we've reached now — which means something is going to happen. One thing that never happens, and the publicists had better get used to it, is that you never have a new anything. There never is. That's why there never was a new Elvis or the new Beatles. Because if they are the same, they are not new."

"On the other hand, something that's not new can sometimes be very exciting. . . you can still hear some good rock noises. I was thrilled when I first heard Mungo Jerry."

"There was obviously something gnawing Elvis to bits at the beginning of his career. Somehow he came to terms with his life when he was drafted into the Army and subsequently he surrendered to a certain extent."

"And only recently has he found it again. What started gnawing Elvis again after he had conquered all — he was sitting back having achieved everything — was to see the Beatles and the Stones and everyone coming up and rocking away when he was couped up in some fantastic Beverly Hills mansion, knowing he could rock everyone out of the joint, and wasn't allowed to."

"So that got him lean and hungry again." □

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COMMUNICATION

by Dom Petro

If an accurate, hidden camera and sound track recorded your voice and actions at random intervals throughout several days, what would the resultant image of you convey?

It is now very fashionable not to care about how we look, or, keeping up with the Jones'. However, the image we're concerned with is not so much impressing others except as a result and not a cause. The important view is what do your actions, gestures, and sounds reveal to you about you.

What would YOU see in this film? What would your family see? Your friends? Strangers? Interesting variety of comments.

Examine the actions without self consciousness. Notice the gestures. Then the stare, the darting glances, hands and arms, stillness or motion, clenched hands, stooping slouch, frozen stiff pose, and all the other stills and motions that make up the YOU alone and with others.

Examine the gestures and expressions. Some are automatic, some posed. You may have been thinking one thing and find that you are expressing something entirely different. And if you look really objectively at you, the manner of expression in the film might be that you'd never believe anything from that person, or you might be overwhelmingly convinced. Those gestures might be copied or original with you. Some of them might be very personal or clumsy. Or very sophisticated and restrained.

The film and sound track of you might teach you to see how you give and take socially and when alone. Compare it with how you thought you were giving and receiving. See what others see. Don't condemn or bless yourself — simply study the idea.

Poise. How do you carry yourself? Poise is casual, slouch, erectly stiff, bent, tall, nervously twitchy movements, relaxed, closed inward, confident, slob, turned outward or combinations. What you see is the accumulated expressions of the things that make up YOU. Does that person on the screen inspire trust, annoyance, dislike or boredom? Why?

How? Note how the phoney or copied gestures are easily spotted and fool no one. And note how the quieter, attentive poses are such a relief from the acted out poses.

We are supposed to say what we feel and think. Really? Who is interested? And are we supposed to say all of what we feel and think? Only a saint could have the patience to listen to it all. Learn to see the difference between an interesting idea and a passing whim. See what interests you really, and you'll be interesting. Giving a lot of emphasis to something that merely deserves a nod results in annoyance or yawns.

You do have opinions. In discussing work, music, or sports, you will have ideas with some emotional reactions. Put them all into your own words and you'll be thinking and finding refreshing ways of looking.

Yes it does boil down to public and private image. But no one is advising you to create a nice, sweet image that everyone likes. That's as phoney as being nasty or tough all the time and especially at the wrong time. A bore in the first case and a nuisance in the second.

The fundamental idea behind our camera must be to relate what you think and feel with what you say and do with them. Your body expression gives others a fair insight into you just as the reverse is also true.

As soon as you grasp this idea clearly, not clearly stating what you really felt or thought, understating or overlooking really important ideas worth discussing. You might also discover that you are really convincing and clear on certain subjects.

Look at other people as they move about or sit quietly. It seems so easy to spot their strength, beauty, weaknesses, awkwardness, falseness. Now look at yourself with the same eyes. It must be the SAME eyes or you'll hastily cover up those fears and phoney gestures and end up with others' weaknesses. Don't condemn or bless.

We all tend to drift into ways of thinking and acting. We suspect that changing these habits is false. They are "natural

with us," and that is true. But some of these actions and feelings are adopted from others and/or mere habits which need correction. Simply check them out. We all say we think for ourselves but the truth is that this applies only to a degree. There is nothing wrong with accepting and adopting others' ideas. Providing they are thought out, to our liking, and belief. There is nothing wrong with changing our beliefs providing the new belief is really clearer and really more truthful than our former concept. And not merely joining the crowd.

Change is constant and inevitable but watch the change from the frying pan into the fire. Change is not necessarily revolutionary any more than standing firm a true answer. There is evolution, adaptation and compromise where and when necessary. Easy solutions leave out side effects. Getting rid of roaches with a flame thrower might work but it would introduce other problems.

Ideas involve problems and solutions. Who thought of over population or pollution fifty years ago. Would you have seen them coming? They would seem to have been obvious. And there's always intelligent, observant people around. Snarled traffic, drugs, and other miserable problems could have been foreseen and no doubt we were all warned. These and other problems are public and they do apply to us personally. How do you react to them? Note how these problems tend to push us into plus or minus way of thinking. Right-wrong, black-white. Or some political issue may be tied to one or the other. And when you're tied up with absolute plus or minus, thinking is frozen down. Think independently. Have good reasons for supporting your beliefs whether moderate or absolute.

But how about private problems? Frustrations? Ambitions? Can we individually see signs of coming personal disaster or success from today's habits, ways of thinking and feeling? Is being liked by somebody or other more important than your life's work? Is the former interfering with the latter? Check it out. Is that somebody worth the time

and feeling? Is owning that car the key to happiness? How important will the present intense desire be five years from now? Examine those fears, doubts, desires, and if they are really worth your time then apply yourself by trying to give them as much attention as they deserve.

Nothing wrong with wanting. We all want this or that, but is it worth sacrificing a way of life or becoming positively miserable, or doing something nasty to get it? When want becomes need, then desperation might creep in with bad judgement.

Our speech and actions are affected by our frustrations and anxieties. Going into a lather over a really small desire or issue is a sign of weakness and a waste of emotion. Yet emotions can fool us all and we cannot help some of those small wastes.

However, when we are really deeply affected by some person or issue, our actions and speech will change, and barring excessive emotion, we'll call out all our reserves and become very convincing and alive. What a change! What a relief! One focal point upon which we aim everything. It can become an obsession. We might eat, drink, and sleep the issue.

Before you become involved in such one-mindedness, try to think it out. Be sure it's worth your full support. If it's a new possession, remember that it reflects your sense of value, or lack of it. How you possess shows your way of living.

Our sense of joy and vivid living is IN us. To what do you respond and become alive? Growing a flower for YOUR own joy, or owning something flashy to impress others? Ways of seeing affect our total image inside and outside. What can you be compared with? A comfortable chair? A cement mixer? Comfortable spring rain? A large mouth? A statue? A yawn? A warm coat? Breath of fresh air? You are a person. What kind? You have some clues as to what you can be. Put them together and create an image of what you'd like to be. Tell NO ONE. Be sure it fits your talents. Positive images only. No King of the Underworld. Include everything to fill out the image; clothes, poise, thoughts, and any pertinent details. Keep the image before you all the time. It is yours and you'll achieve it. You must and will BELIEVE it fully because it is yours and FITS you. Then your image will be that of a wonderful individual and a welcome human which is within your possibilities because you have all the material. You are worthy of YOU. □

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DAY AFTER DAY

(As recorded by Badfinger)

PETER HAM

I remember finding out about you
Every day my mind is all around you
Looking out from my lonely room
Day after day
Bring it home baby
Make it soon
I give my love to you
Love to you, love to you
I give my love to you.

I remember holding you while you sleep
Every day I feel the tears that you weep
Looking out of my lonely gloom
Day after day
Bring it home baby
Make it soon
I give my love to you
Love to you, love to you
I give my love to you,
Do, do, do, do, do, do, do.

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ANTICIPATION

(As recorded by Carly Simon)

CARLY SIMON

We can never know about the days to come
But we think about them anyway
And I wonder if I'm really with you now
Or just chasing after some finer day.

Anticipation, anticipation
Is making me late
Is keeping me waiting.
And I tell you how easy it feels to be
with you
And how right your arms feel around
me
But I rehearsed those words just late last
night
When I was thinking about how right
tonight might be.
Anticipation, anticipation
Is making me late
Is keeping me waiting.
And tomorrow we might not be
together
I'm no prophet, I don't know nature's
ways
So I'll try and see into your eyes right
now
And stay right here cause these are the
good old days.

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WILL YOU LOVE ME TOMORROW

(As recorded by Roberta Flack)

GERRY COFFIN
CAROLE KING

Tonight you're mine completely
You give your love so sweetly
Tonight the light of love is in your eyes
But will you love me tomorrow
Is this a lasting treasure
Or just a moment's pleasure

Can I believe the magic of your sighs
Will you still love me tomorrow
Tonight with words unspoken
You say that I'm the only one
But will my heart be broken

When the night meets the morning sun
I have to know that your love
Is love I can be sure of
So tell me now and I'll never ask again
Will you still love me tomorrow.

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PARADE OF SONG HITS

THAT'S THE WAY I FEEL ABOUT 'CHA

(As recorded by Bobby Womack)

BOBBY WOMACK

JOHN GRISBY
JOE HICKS

(Spoken)

Huh, you know life is funny when you
look at it
Everybody wants love.

If you get anything out of life you got
To put up with the toil and strife
Ooh, you're pushing my love a little bit
Too far.

I don't think you know
I don't think you know
How blessed you are
And your friend Annie May
Tell you all she see
Have you ever thought she was trying
To get close to me

Think it over
Think it over
Think it over

That's the way I feel about 'cha
That's the way I feel about 'cha

(Spoken)

But everybody's afraid of love
You know I'm a true believer

If you get anything out of life
You got to put up with the toil and strife
Ooh, you're pushing my love
A little bit too far

I know you've been hurt and so have so
many others too
But that's the sacrifice that life puts you
thru
Puts you thru puts you thru
Trust in me my dear have no fear
You don't know but God might have
sent me here
Sent me here sent me here

Think it over

Think it over
Think it over

That's the way I feel about 'cha
That's the way I feel about 'cha
I don't mind
I don't mind
I don't mind.

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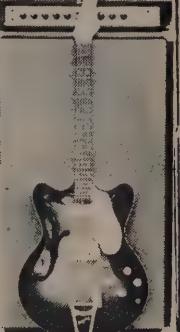


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PARADE OF SONG HITS

MAKE ME THE WOMAN YOU GO HOME TO

(As recorded by Gladys Knight)

CLAY MCMURRAY

You promised me things that meant a lot

You said so much you just up and forgot what you said about me to him

You said I was your strength
The air you breathe

So help me honey

You're all I need to make my life complete

Oh yes you did

So then why, why, why

Why don't you baby make me the woman that you go home to

And not the one you leave behind

Not the one that's left to cry and die.

With a smile I fix you your meals
Iron your clothes, it ain't no big deal

It's all a part of loving you

Stick by your side through thick and thin
Not lying awake to ask where you been

Cause you'd tell me if you wanted to oh yeah

So why, why don't you baby

Make me the woman that you go home to

And not the one you leave behind yeah
Not the woman that's left to cry and die
Make her the woman that you go home to

So make me (make her the woman that you go home to go home to.

Make me yours and you'll be mine to keep

So full of joy you wouldn't need to be
On the other side of the foolin' around
Total acceptance is all you need

Knowing this you would never regret finding yourself homeward bound

Oh so (why, why, don't you)

Oh good God almighty boy

(Make her the woman that you go home to)

And not the woman that you leave behind

Not the woman that's left to cry and die
Oh (make her the woman you go home to).

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LOOKIN' FOR LOVE

(As recorded by J. Geils)

J. W. ALEXANDER
ZELDA SAMUELS

Somebody help me now

Somebody help me find my baby
Somebody help me find my baby right now

I'm lookin' for a love

I'm lookin' for a love

I'm lookin' here and there

Searchin' ev'rywhere

I'm lookin' for a love to call my own.

Well, someone to get up in the mornin' and rub my head

I'm lookin' for a love to call my own

Someone to fix my breakfast and bring it to my bed

I'm lookin' for a love to call my own
Someone to do a little housework and pamper me again.

I'm lookin' for a love to call my own

With lots of love and kisses

And baby until then

I'm lookin' for a love to call my own

Call my own.

Somebody help me find my baby

I said I got to find my baby right now

Now I'm lookin' I'm lookin'

I'm lookin', I'm lookin'

I'm lookin', I'm lookin'

I'm lookin', I'm lookin'

I'm.

Well, someone to be in my corner all the way

I'm lookin' for a love to call my own
Someone to stick with me no matter what they say

I'm lookin' for a love to call my own

I'll give her my love and soothe her all the time,

I'll be glad to let her know she's mine all mine

I'm lookin' for a love to call my own
Call my own.

Now I'm lookin' in the mornin'

I'm lookin' at night

Got to find my baby

She's nowhere in sight

I'm lookin', I'm lookin'

I'm lookin', I'm lookin'

I'm lookin', I'm lookin'

I'm lookin', I'm lookin'

I'm.

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SUGAR DADDY

(As recorded by the Jackson 5)

THE CORPORATION

Brand new boots I bought ya

Fine, fine, blew your mind

Finally thought I'd caught ya

And your love was mine all mine

I see you walk by with other guys

Step, step, steppin' on my toes

The whole town's talkin' 'bout how I'm

your standby Santa Claus

But oh your kisses thrill me

Sho' love your angel eyes

The devil in you kills me

But I've made up my mind

I'm gonna be your sugar daddy

Give you honey all my money

Well (L.A.) to Cincinnati

That's how far I'd crawl for you

Oh baby I'll be your sugar daddy

Give you kissin' when it's missin'

Oh baby I'll try to keep you happy

Cause I got a sweet tooth for your love.

(S-u-g) listen to me, listen to me

(A-r) what is it, what is it now

(D-a-d-d-y) spells I'm your good thing

King of fools they crown me

And that crown just fits me to a "T"

Cause you only come around me just to

pick up what you need

You just play on my emotions

With please, please pretty please

Well everybody got the notion

I'm your good will industry

(O Henry) he's drivin' me nuts

While I'm giving you the candy

He's getting all your love

(MaryJane said) MaryJane

Said I'm just your lollipop

(Sucker) well my flavor's long lasting

girl

It ain't never gonna stop

Baby I'm a fool just a fool in love with

you

I can't help myself no no I can't help

myself

I'm gonna be your sugar daddy

Give you honey all my money

Well (L.A.) to Cincinnati

That's how far I'd crawl for you

Baby I'll be your sugar daddy

Give you kissin' when it's missin'

I'll even let you drive my caddy when I

get one, maybe.

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J. GEILS BAND

(continued from page 22)

they prefer it over their debut album because "the sound on the first album wasn't big enough."

"The Morning After" was cut at the Los Angeles Record Plant with Bill Szczeky producing. Says Wolf: "He's really into sound and he got us relaxed and then cut it. It's a better way than to cut a track and then cut it again. It's a very direct method. Compared to this album our first was a little tight and stiff."

"The Morning After" was recorded using 16 tracks and was cut in about eight days. The first Geils LP was even quicker. Time taken — 3½ days. Said Wolf: "We were originally booked into the Atlantic studio for two weeks and were worried this wouldn't be long enough — it was, after all our first time ever in the recording studio. Of course, we knew what we wanted to do, no doubt about that, a big part of our lives as a group was building towards this."

It ties in with the Geils Band's view of rock. They will talk of Little Richard, the Caasters, the Stones and "Satisfaction" and the Who and discuss the "hard edged bashing-type music." They discuss the Sun Record sound and its "unpretentious quality" and you sense the displeasure at these days of producers, co-producers, engineers, sound men, with everything so fine, so clean ...

"But sort of sterile."

Of their own music they want to let the energy out, perhaps get back to the days before rock was analyzed, the treaties written and the categories put up, according to Wolf.

Mind you, they are pleased about some aspects of rock education particularly when it comes to "should a white blues band play the black blues."

J. Geils considered that an important question in the Sixties when a lot of bluesmen like Muddy Waters were getting ripped off by every British blues group, but now, there's a lot more education around and people are aware of the roots of this music.

Also, says Wolf: "With all the trouble going on, we're all rocking in the same old boat."

□ FRANK SIMPSON

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(continued from page 22)

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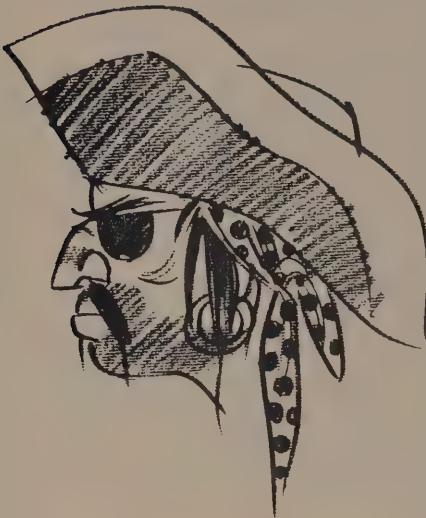
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FIRE AND WATER

(As recorded by Wilson Pickett)

ANDY FRASER
PAUL RODGERS

Every, every single day I've got a
heartache coming my way
I don't wanna say goodbye baby but
look at me
Tears in my eyes
I don't wanna say goodbye mama
But look at the way you made me cry
Every way that's nice you show you've
got a hear that's made of ice
And I know fire and water must have
made you their daughter
Got what it takes to make a poor man's
heart break
Poor man's heart break
Lovee you turn me on

But quick as a flash your love has gone
Baby I'm gonna leave you now
But I'm gonna try and make you grieve
somehow

Fire and water must have made you
their daughter
Got what it takes to make a poor man's
heart break

Poor man's heart break
(And my heart is breaking)
I don't wanna say goodbye baby
But look at the tears you made me cry
Every way that's nice you show you've
got a heart that's made of ice
Got what it takes to make a poor man's
heart break

Hear break, baby my heart is breaking
Oh, my heart is breaking oh listen.

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DO THE FUNKY PENGUIN

(As recorded by Rufus Thomas)

JOE BRIDGES
RUFUS THOMAS
MACK RICE
TOM NIXON

Hey everybody Mr. Rufus is back
I got another dance
I know you're gonna like
You can't do the penguin unless you
shuffle your feet
When you do the funky penguin
I know it's all right

Do the funky penguin
Do it right now
Do the funky penguin
Do it right now.

Sho bow doo de doo de doo boo bah bah
Sho boo dow doo doo de doo de
Bom dom de doo dom dom dom bah di
Dom doo boo doo boo di dum de
Doing it in these United States way over
in England
Don't you know what I'm talking about
Talking about the funky penguin

Do the funky penguin
Do it right now
Do the funky penguin
Do it right now
Do the funky penguin
Make it funky now

Do the funky penguin
Make it funky now
Do the funky penguin
Make it funky now
Did you heard me, did you heard me,
did you heard me did you heard me
Did you heard me right now, did you
heard me right now did you heard me
right now, did you heard me right now.

Won't you do the funky penguin, do it
right now
Do the funky penguin, do it right now
Everybody's doing it
Oh do the funky penguin
Oh do the funky penguin
Shuffle to the left, shuffle to the right
Get so good to you baby
You can do it all night

Everybody's doing it, it's all over town
Can't mess around got to get on down
Do the funky penguin, do it right now
Do the funky penguin, do it right now

Corns on your feet
Kick off your shoes
Let it all hang out
Ain't got nothing to lose
Do it with your partner
Do it by yourself

If you don't hurry up and get it
You gonna get left
Do the funky penguin, do it right now
Do the funky penguin, do it right now.

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FLOY JOY

(As recorded by the Supremes)

WILLIAM ROBINSON, JR.

Floyd, Floyd, Floyd, Floyd Joy
 Floyd, Floyd, Floyd, Floyd Joy
 You're the man I know I'll never own
 you Floyd

But see me when you can
 Oh oh I know I'm only one of a million
 girls
 Who could give their world for you Floyd
 Joy

Floyd, Floyd, Floyd, Floyd Joy
 That's your name, your real name may
 be Smith or Jones
 But not your claim to fame
 Oh it's Joy boy any girl who knew you
 at all would have to call you Floyd Joy.

You don't leave a girl too much choice
 now Floyd
 Floyd, Floyd, Floyd, Floyd
 I get a thrill when I hear your voice now
 Floyd

Floyd, Floyd, Floyd, Floyd
 How much joy do I get from you
 You give me so much pleasure it's
 impossible to measure
 Oh Floyd, Floyd, Floyd, Floyd Joy

You're the man I hope in someway,
 form or fashion
 I fit in your plan

Oh take me, I wanna give myself to you
 And live my whole life through, I do
 I want to give myself to you alone now

Floyd, Floyd, Floyd, Floyd Joy
 Yours to call your very own now Floyd
 Cause I love you, yes I do
 Oh Floyd Joy.

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PARADE OF SONG HITS

WITHOUT YOU

(As recorded by Nilsson)

PETE HAM
TOM EVANS

Well I can't forget this evening
And your face when you were leaving
But I guess that's just the way the story
goes

You always smile but in your eyes your
sorrow shows
Yes it shows.

Well I can't forget tomorrow when I
think about my sorrow

I had you there then I let you go
And now it's only fair that I should let
you know
What you should know.

I can't live if living is without you
I can't live, I can't live anymore
I can't live if living is without you
I can't live, I can't live anymore.

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SOUR SUITE

(As recorded by the Guess Who)

BURTON CUMMINGS

Don't wanna listen to my telephone
ring or sing
Ding-a-ling or talk about a thing not
this morning
Don't wanna think about the night
before or maybe it's a bore behind an
open door

Got no time for that this morning
If I had the mind or I had the time
maybe I could throw together a new
kind of rhyme
And tell about my warning but it's too
late now
It's too late now, it's too late now.

Don't wanna think about a runaway
Dad
That took away the only thing that I
ever had

Don't even miss him this morning
Don't wanna think about a cold
goodbye
Or a high school buddy got a little too
high

I can't help him out this morning
Reviewers laugh at me so I go out to sea
But perhaps it's just as well cause I'd
rather be in hell
Than be a wealthy man this morning
But it's too late now
It's too late now, it's too late now.

Whatever happened to images cause
now they're gone
And worn-out phrases just keep a-
hangin' on

Whatever happened to early morning
open skies
And broken faces, half with melting
eyes
Enough of riddles that just play with
time
Cause I'm still here and I can't beg a
dime
I'm back here in 4 6 2 0 1.

Whatever happened to homes as
opposed to houses
The conversation sinks as the evening
drowns

It's just like 4 6 2 0 1
It's just like 4 6 2 0 1
Some man is waiting for me 'round the
corner now
I gotta find him and try to hang on for a
little while
Back here in 4 6 2 0 1
There's gotta be a few small changes
made.

Don't wanna listen to my telephone
ring or sing
Ding-a-ling or talk about a thing
Leave me alone this morning.

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PARADE OF SONG HITS

IT'S ONE OF THOSE NIGHTS (YES LOVE)

(As recorded by the Partridge Family)

TONY ROMEO

It's one of those nights when you turn out the lights
And you sit in the dark
And say to yourself "I miss her"
It's one of those moods when your body broods
And you conjure up her picture and you kiss her

It's one of those things for the pain it brings
You say to yourself "Hey couldn't I live without it?"
Well I think so, on the other hand I doubt it.

And so it goes it's a cold in the nose
It's a pain in the neck
It'll make you a wreck if it gets ya
It's so insane cause for all the rain when you ask yourself

Could you do it again you betcha
I hear a voice say "You got no choice"
and it makes me mad
And I shout "Oh yeah who says so?"
Well of course not, on the other hand I guess so.

Suddenly she's crashing through my mind
Like waves upon the shore
And I nod my head woah yes love
I'd welcome you again
If you knocked upon my door

If you didn't I'd seek you out love
I'd track you down for sure like a thousand times before

Oh yes love I'd welcome you again like
you know I've done before
Aah yes love you know I did before.

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HURTING EACH OTHER

(As recorded by the Carpenters)

PETER ODELL
GARY GELD

No one in the world ever had a love as sweet as my love
Cause nowhere in the world could there be a boy as true as you boy
All my love I give gladly to you
All your love you give gladly to me

Tell me why then oh why should it be that we go on hurting each other
We go on hurting each other
Making each other cry
Hurting each other without every knowing why.

Closer than the leaves on a weepin' willow baby

We are and closer dear, are we than the simple letters "A" and "B" are
All my life I could love only you
All your life you could love only me

Tell me why then oh why should it be that we go on hurting each other
We go on hurting each other
Making each other cry
Hurting each other without ever knowing why

Can't we stop hurting each other
Gotta stop hurting each other
Making each other cry
Breaking each others heart
Tearing each other apart

Can't we stop hurting each other
Gotta stop hurting each other
Making each other cry
Hurting each other without ever knowing why.

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PARADE OF SONG HITS

WHAT AM I LIVING FOR

(As recorded by Ray Charles)

FRED JAY

ART PARIS

What am I living for if not for you
What am I living for if not for you
What am I living for if not for you
Oh nobody else, nobody else will do
What am I longing for every lonely
night

To feel your lips to mine

To hold you tight

You'll be the only girl my whole life
through

Oh nobody else, nobody else, will do
I want you close to me that's all I know
I want you all the time

Because, darling, I love you so

What am I living for if not for you

What am I living for if not for you

What am I living for if not for you baby
Nobody else, nobody else will do.

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YOU WANT IT? YOU GOT IT

(As recorded by Detroit Emeralds)

ABRIM TILMON

Got much money, got two diamond
rings

Got good connections

I can get you anything girl

Don't make no difference what it is

If I receive I'm ready to give

You want it, you got it

You want it, you got it

You want it, you got it

Just ask me baby

You want it, you got it

Listen.

Just tell me what you want

Don't say it loud, just fast and clear

I'm willin' to bet on my soul

What cha' want, I got it here

Don't matter to me what shape you're
in

Don't mean for you to be without it
If I ain't got it, I'll find it.

Got plenty of lovin'

Even got some to spare

Gon' give ya' a big supply

Now baby so you can show it off
anywhere

Two fine cars, you can keep one for
yourself

There's anything else you want just
take it.

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PARADE OF SONG HITS

NEVER BEEN TO SPAIN

(As recorded by 3 Dog Night)

HOYT AXTON

Well, I never been to Spain
But I kinda like the music
I hear the ladies are insane there
And they sure know how to use it
They don't abuse it
They'll never lose it
I can't refuse it
Well, I never been to England

But I kinda like the Beatles
Oh, I headed for Las Vegas only make it
out to Needles
Can you feel it
It must be real it feels so good, feels so
good.

It really doesn't matter
Well I never been to Spain
But I kinda like the music
Oh the ladies are insane there
And they sure know how to use it

They don't abuse it
They'll never lose it
I can't refuse it
I can't refuse it
Can you feel it, it must be real it feels so
good, feels so good.

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MUSIC FROM ACROSS THE WAY

(As recorded by Andy Williams)

CARL SIGMAN
JAMES LAST

I shared the golden sun with her in days
that are no more
I used to love to run with her along the
sandy shore
She had a special pray'r for me
To help my world go right
Her hand was always there for me
The coldest winter night.

I hear the music from across the way
Across the bridge of my mind
I lift the misty shades of yesterday
To catch the dream I left behind.

It was a joy to be with her
To watch the way she smiles
I guess I just felt free with her
So free and young and wild.

I really came to love that girl
How much she'll never know
I need the nearness of that girl
I really miss her so.

(Repeat chorus).

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S. A.

HALLELUJAH

(As recorded by Sweathog)

GARY ZEKLEY
MITCH BOTTLE
ROBERTA TWAIN

Hallelujah, hallelujah
Hallelujah, hallelujah
I used to look at life through a shade of
grey
Then you came along and bro't a sunny
day
You took me in your hand
Like a piece of clay
And you made me a man now I gotta
say
Hallelujah, hallelujah
Hallelujah, hallelujah.

I wake up in the mornin' and I wanna
cry
Cause I'm so glad that you're by my side
And when I go to work
I can't wait till five
Till I'm home with you sugar
I'm just half alive.

If I ever lost you don't know what I'd do
Cause my whole world revolves around
you
You're my sun in the mornin' and my
moon at night
So keep on shinin' make me feel all
right.

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LEVON

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

Levon wears his war wound like a
crown
He calls his child Jesus
Cause he likes the name and he sends
him to the finest school in town
Levon Levon likes his money
He makes a lot they say
Spends his days counting in garage by
the motorway
He was born a pauper to a pawn on a
Christmas day
When the New York Times said God is
dead and the war began
Oh Alvin Tostig had a son today
And he shall be Levon and he shall be a
good man
And he shall be Levon in tradition with
the family plan
And he shall be Levon and he shall be a
good man
He shall be Levon.

Levon sells cartoon balloons in town
His family business thrives
Jesus blows up balloons all day
Sits on the porch swing watching them
fly
And Jesus he wants to go to Venus
Leave Levon far behind take a balloon
and go sailing while Levon Levon slowly
dies.

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YOU MAKE YOUR OWN HEAVEN AND HELL RIGHT HERE ON EARTH

(As recorded by Undisputed Truth)

NORMAN WHITFIELD
BARRETT STRONG

Born into this world a baby
Your mind is clear as the air
Time passes you learn to walk and talk
Time passes you learn right from wrong
Time passes you leave home seeking a
life of your own
I'm telling you the natural facts for
what it's worth.

Listen to me baby you make your own
heaven and hell right here on earth
Let me tell you
I'm telling you the natural facts for
what it's worth
You make your own heaven and hell
right here on earth.

Time passes and your values change
Life becomes a strange confusing game
Suddenly you want the finer things in
life

But you find it takes lots of hard work
and sacrifice
Now you're standing at the crossroads
of life

To satisfy your personal wants
Will you do wrong or will you do right
One thing you must admit

And you know it's true
Final decision is still up to you.

Life is a giant invisible scale
With two sides good and bad

You and your beliefs are the weights
The things you do each day determine
the balance

Your conscience is a flawless judge and
jury
That only questions you when you're
wrong
(Repeat chorus).

LET'S STAY TOGETHER

(As recorded by Al Green)

WILLIE MITCHELL

AL GREEN

AL JACKSON

I'm so in love with you
Whatever you want to do is alright with
me

You make me feel so brand new
And now I want to spend my life with
you.

Since baby since we been together
Loving is forever
Is what I need
Let me be the one you come running to
and I'll never be untrue.

Let's stay together
Loving you whether time's are good or
bad
Happy or sad

Why people break up, turn around
And make up I just can't see
You'd never do that to me
Being around you is all I see
Let's stay together loving you
Whether time's are good or bad
Happy or sad.

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I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)

(As recorded by the Hillside Singers)

B. BACKER

B. DAVIS

R. COOK

R. GREENAWAY

I'd like to build the world a home
And furnish it with love
Grow apple trees and honey bees
And snow white turtle doves
I'd like to teach the world to sing in
perfect harmony

I'd like to hold it in my arms
And keep it company.

I'd like to see the world for once
All standing hand in hand
And hear them echo through the hills
For peace throughout the land

That's the song I hear
(I'd like to teach the world to sing)
Like the world to sing today
(In perfect harmony)

A song of peace that echoes on
And never goes away.

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ALBUMS IN REVIEW

TRAFFIC The Low Spark of High Heeled Boys (Island). After a period when Traffic's gears seemed to be slipping and they were reverting to repetition of past glories, along comes this new album to put the group back into perspective. The title track, all 12 minutes of it, is typical Traffic, skidding happily along as a surface piece but with nice dark corners of introversion that bear examination. Jim Capaldi's "Light Up Or Leave Me Alone" says a lot of things in a satirically sardonic way. The album cover is one of those cutaway jobs that are fine for art directors but hell to keep on your shelves.

ROBERTA FLACK Quiet Fire (Atlantic). This will be Roberta Flack's biggest album yet, the culmination of a career that has been growing quietly and steadily for a couple of years. Miss Flack belongs to the educated rather than the perspiration school soul. On this album there is her treatment of the Bee Gee's "To Love Somebody" and a version of "Bridge Over Troubled Water" that doesn't make you yawn. (It is, by now, an over recorded song). Stylized soul.

MOUNTAIN Flowers of Evil (Windfall). Several tracks were recorded at the late lamented Fillmore East including a version of "Mississippi Queen" that rocks and rocks along. It could be termed hard and heavy but actually it is full of dynamics and power, which isn't the same thing at all.

BOB DYLAN Greatest Hits Volume Two (Columbia). Now that Mr. Dylan is reverting and reversing to earlier forms it is good to remember him by such items as "Mighty Quinn," "Lay Lady Lay" and "All Along The

Watchtower" from his middle period. These among others are included here and also five new ones. Columbia obviously can call unreleased tracks the "greatest hits" with an artist of Dylan's stature. And five unreleased Dylan tracks, well produced and recorded — why, that's a better-than-bootleg bargain.

CAROLE KING Music (Ode). Like James Taylor, Carole King is probably full formed and developed now, which is to say that this album is very similar to "Tapestry." The songs of course are all new and the treatment very sympathetic. Perhaps she is stressing the performance a little more but it remains a delightful example of a creative performer at peak power.

DAVID BOWIE Hunky Dory (RCA). Don't be deceived by the introverted way that David Bowie approaches his material — there's a mind at work here, as there has been for the last few years, largely unrecognized. Try "Kooks" and "Queen Bitch" as a mirror to examine the mind and ideas of Mr. Bowie.

SONNY & CHER The Best Of . . . (Atlantic). "The Beat Goes On" is still one of the best songs of the early Sixties, still carrying with it the odor of protest found in such heavies as "Rock And Roll Is Here To Stay" and that ilk. It was before protest became Protest, of course, and it seems like another world when you consider all the youth-radical-pot-farout screaming that goes on now. And, as the song says, the beat goes on and comes back and goes on. This is part of a packaging of S&C's early hits which introduced everyone to Sonny (one of the worst singers) and Cher (one of the best, part French chanson, part Judy Collins).

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ARRIVALS

BIG BLACK: "If You're Diggin' What You're Doin', Keep On Doin' What You're Diggin'" is the title of Big Black's album (that's the only name he goes by). He sums up his music: "Although my music is rooted in very complex African forms, it is basically built around a simple funkiness which remains accessible to people who might not know what funk is."

Big Black has been around a long time. He was a member of the Lord Flea Calypso All Stars back in the 1950's "That group was my own private school of music," he says. He moved into the jazz world playing in New York with Randy Weston, Freddie Hubbard, Ray Bryant and Sun Ra initially. A gig with Dizzy Gillespie led to appearances with the trumpet player at the Newport Jazz Festival and the Monterey Jazz Festival. In Los Angeles he joined, and stayed with for two years, the Hugh Masakela group. It was here that he recorded "Message To Our Ancestors" using only drums and flute. By this time his Big Black Rhythm Band had been formed and following an appearance in the play, "Big Time Buck White" he recorded his "funky" album. On Uni Records.



Big Black

GLASS HARP: Phil Keaggy formed the nucleus of Glass Harp when he met up with John Sferra, drummer with the group in the eighth grade. Bass player Dan Pecchio joined a year later.

Says Phil: "Christ changed my whole style of playing. Before I was a Christian, it went in circles. There were

no connecting points because there were no connecting points in my head." The change occurred in February 1970 and since then lead guitarist Phil has been absorbed in spreading his testimony through the music and lyrics and talking with people between shows.

Glass Harp comes from Youngstown, Ohio. John Sferra first played professionally there at 14 and by the time he was 16 he was in Glass Harp. He also plays acoustic guitar and sings. Dan Pecchio joined the group from another local group, Poppy. On Decca Records.



Glass Harp

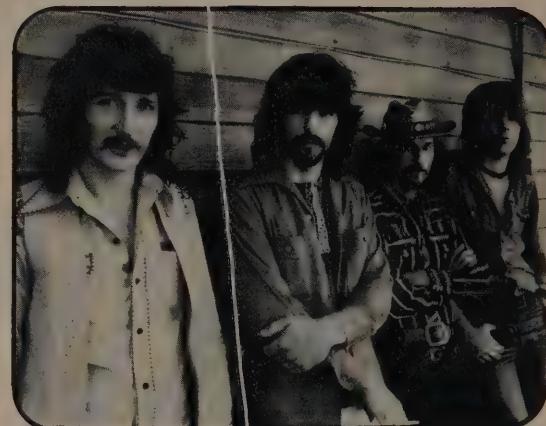
SWAMPWATER: Gib Guilbeau is Swampwater's lead singer (he also plays mandolin, guitar, drums and fiddle) and he comes from Sunset, Louisiana and played with Cajun bands. But a couple of other members of the group come from the swamplands of New York City, so where does that get you when you search for the origins of Swampwater's folk-rock overlaid with country.

Actually the band, Guilbeau, Stan Pratt (drums) Thad Maxwell (bass guitar), the two New Yorkers and John Beland (piano, dobro, guitar, drums, harp, banjo) whose hometown is Hometown, Illinois, first got it together as a group backing up Linda Ronstadt. They later worked as a unit for Arlo Guthrie.

Guilbeau left Louisiana and settled in southern California where he joined a band, a part of which later became the Byrds. Some of his material was later recorded by the Byrds and Rick Nelson also took a Guilbeau song into the studio. Beland is a writer also — believe it or not, Engelbert Humperdinck recently recorded one of his songs. Beland's background is studio, doing work for Kate Taylor, Kris Kristofferson and Odetta. His mother

is a steel guitarist (if it matters, his father is a dancer!)

Stan Pratt was a semi pro drummer until Swampwater existed as a pizza cook, gardener, factory and construction worker. Thad Maxwell, who also plays flute and sings, is also a former studio musician. On RCA Records.



Swampwater

DADDY COOL: Daddy Cool is an Australian group who have a quadruple gold album back there, had a No. 1 hit, "Eagle Rock" on the Australian charts for 17 successive weeks and is the first Australian group to be imported directly into the States (for an appearance, very well received for four nights at the Whiskey A GoGo in Los Angeles).

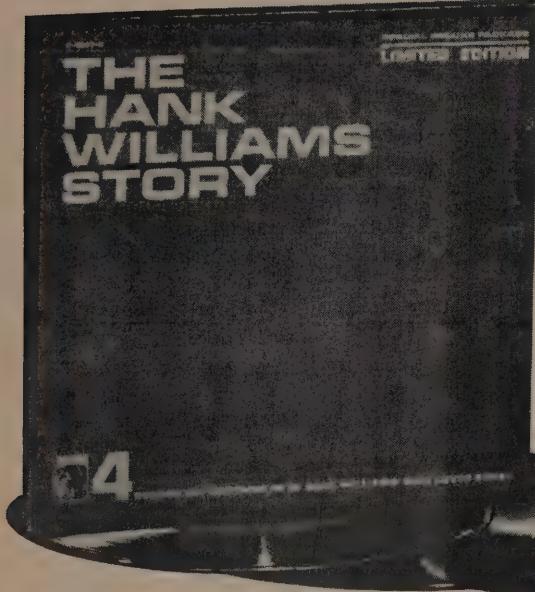
Daddy Cool both play rock and mock it... or maybe satire is the right word. They go on stage wearing helicopter caps, Mickey Mouse ears, tartan jackets and baggy pants, but lay down some good solid rock music. The group was formed by lead singer, Ross Wilson, who also plays rhythm guitar and harmonica in addition to composing much of the group's material.

He formed Daddy Cool in 1970, terming it "a dose of blues, a lot of rock and a heavy influence of Frank Zappa. It seems almost symptomatic that to get yourself and your thing together, you have to go through a lot of different gigs. And then suddenly, like with Daddy Cool, it's all there, it's all new and exciting and you know the changes were worth it."

Rest of Daddy Cool is Ross Hannaford, lead guitar, Wayne Duncan, bass guitar, singer and Gary Young, drums. Gary is the non Australian in the group — coming from Brooklyn, New York. On Reprise Records.

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READERS' REVIEWS

JOHN LENNON

Imagine (Apple Records)

What fascinates me about the Beatles, apart from their music, is the almost uncanny way they have managed to maintain the public's interest in their personal lives. Whether unwittingly or a case of planned hype, the fact remains that all the drug and religious trips, the Paul is dead, the John and Yoko antic, the group's split. . . all have certainly added to their aura.

And now "Imagine" from the most provocative, not to mention unpredictable ex-Beatle of them all, John Lennon. I was curious what a post-Primal patient such as John would write about other than what led him to be sick.

The fact is that, hype or no hype (all those TV talk shows), this album leaves no doubt that John, when he wants to can write and sing just as pretty as his ex-partner. The albums four slow ballads, particularly the title song, are all beautifully arranged and constructed melodies, equipped with tastefully produced string arrangements. John's singing hasn't sounded better since he sang "Mr. Moonlight" on "Beatles '65". His voice has always sounded best when the electronic embellishments were kept to minimum, as in the case of "Jealous Guy" and "Imagine."

On the rockier side there's a "Yer Blues"-type number, "It's So Hard," a jazz oriented "I Don't Wanna Be A Soldier" and a great, though poorly produced, pop song, "Gimme Some Truth."

Apart from the Paul put down on "How Do You Sleep?", Lennon doesn't seem as bitter as he did on his previous album. The album on the whole has an uplifting quality to it, relating to a person's thoughts before, during and after Primal Therapy. The sequencing of the album works well musically but falls apart lyrically. But however Lennon seems much more content with his reality than his last album.

Harve Mann,
Philadelphia, Pennsylvania.

NEIL DIAMOND

Stones (Uni Records)

Neil only sings three of his own songs,

along with a reprise of "I Am. . . I Said" and I was disappointed until I got into the record. Then he blew my mind with other people's songs. If you have just lost your guy or gal and you get it on with this record, you're going to do a lot of crying. Neil takes you in sadness through "If You Go Away," "Husbands and Wives" and "The Last Thing On My Mind." He does though bring you joy with the best rendition of Joni Mitchell's "Chelsea Morning" I've ever heard.

Elizabeth McDaniel,
Carlsbad, California.

ALICE COOPER

Love It To Death (Warner Bros.)

In my opinion, it's their best ever. Alice Cooper can't be categorized as just an everyday rock group. They are far out, just as their music is. This stuff is kind of what you would call "third generation music". It isn't about love or beauty but instead about the problems of the world. . . the things that people are not really interested in hearing about.

The group has really put it together on this LP. and there are hard sounds as well as soft. Most of the music gets overlooked for their freaky personalities raise eyebrows but all in all they've put out some fantastic music here. After listening, I believe the best cuts are "18," "Second Coming," and "The Ballad of Dwight Fry."

Bill Page,
Leavenworth, Kansas.

THREE DOG NIGHT

Harmony (Dunhill Records)

This album is as fresh and innovative as their previous gold record albums and it's quite different from their last one, "Naturally," which I and a lot of other people think was a bit underrated. One cut on the new album is written by the "Joy To The World" guy, Hoyt Axton and it's called "Well I've Never Been To Spain." The vocal is funky, the rhythm is earthy and there's a little country and western flavor. If it was released as a single it would make No. 1 in very little time. "Jam" is written by all seven members of the group and it's really terrific. You can just see them performing this number, it's that spontaneous.

They've matched musical spontaneity and emotional feeling with the mechanics of making a record (which I

imagine is a bit difficult to accomplish).

Karen Valentine,
Baltimore, Maryland.

FRANK ZAPPA

200 Motels (United Artists)

It looks like Frank Zappa has finally got what he's always wanted — to have his music played the way he meant for it to be played. "200 Motels" is the movie soundtrack and has the Mothers and the Royal Philharmonic Orchestra under conductor Elgar Howarth. The always lovable Mothers of Invention holding their own, make the music more acceptable to young people with pure rock tastes in music.

The orchestral music is purely contemporary and the influences are obvious — Stravinsky, Ravel, and Edgard Varese.

But don't let it turn you off because the Mothers are here and the two ex Turtles, Howard Kalan and Mark Volman give a lift to the vocal parts of Zappa's music that was never there before. The Mothers really get it on with some good old Mothers rock and roll on "Mystery Rock," "Daddy Daddy Daddy" and "What Will This Morning Bring Me This Evening?"

J. L. Daniel,
Dallas, Texas.

YES

The Yes Album (Atlantic Records)

This is the smoothest new sound to come out of Britain since the Moody Blues. The overall lush sound of this great group is made even more enjoyable by Beatle-like speed-ups and tasteful Moog sounds. This group may not be extraordinarily unique sounding, but who cares when they sound like a mixture of some of the best sounds in the business?

The organist, Tony Kaye, makes the record what it is: an inwardly exploding listening experience. The vocals, by John Anderson, are clean and simple. The other three members, Chris Squire, Steve Howe and Bill Bruford all know their stuff. Howe, on the guitar in "The Clap," an instrumental, manages to be folksy and classical at the same time.

Technically this album rates superhigh. The stereo effects are literally mind-throbbing (seat yourself between the speakers!).

D. Stacey Westgaard,
Prince George, B. C. Canada.

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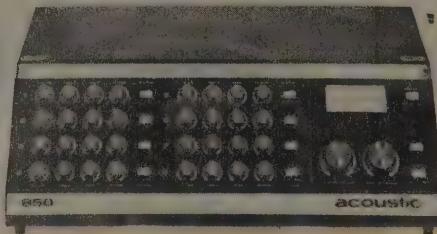
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Westernwear's riding high on youthful "most-wanted" clothing lists. On the left, straight leg jeans hit the comeback trail this season. Wear them rolled up or tucked into boots - Wrangler's Hopi models, for instance. Quarter trimmed with color-matched Indian braid, boots are available in mod teek, burnt apple, olive green and azure blue with moisture-resistant insole and reinforced pull straps. Her cotton shirt is man-tailored, and comes in either blue or red print.

On the right, traditional flare leg jeans are topped with two of the newest items in Wrangler's western collection for girls: right-fitting western chambray shirt and waist-cut denim jacket.

For guys, the most current look in shirtings is the "dress" western with snap front and yoked front and back in a variety of prints and solids from Wrangler. His slacks are of horizontal cotton corduroy with cuffed patch pockets, available in mauvè, rust, raspberry, or blue. (Jeans, slacks, shirts and jacket from Wrangler.)



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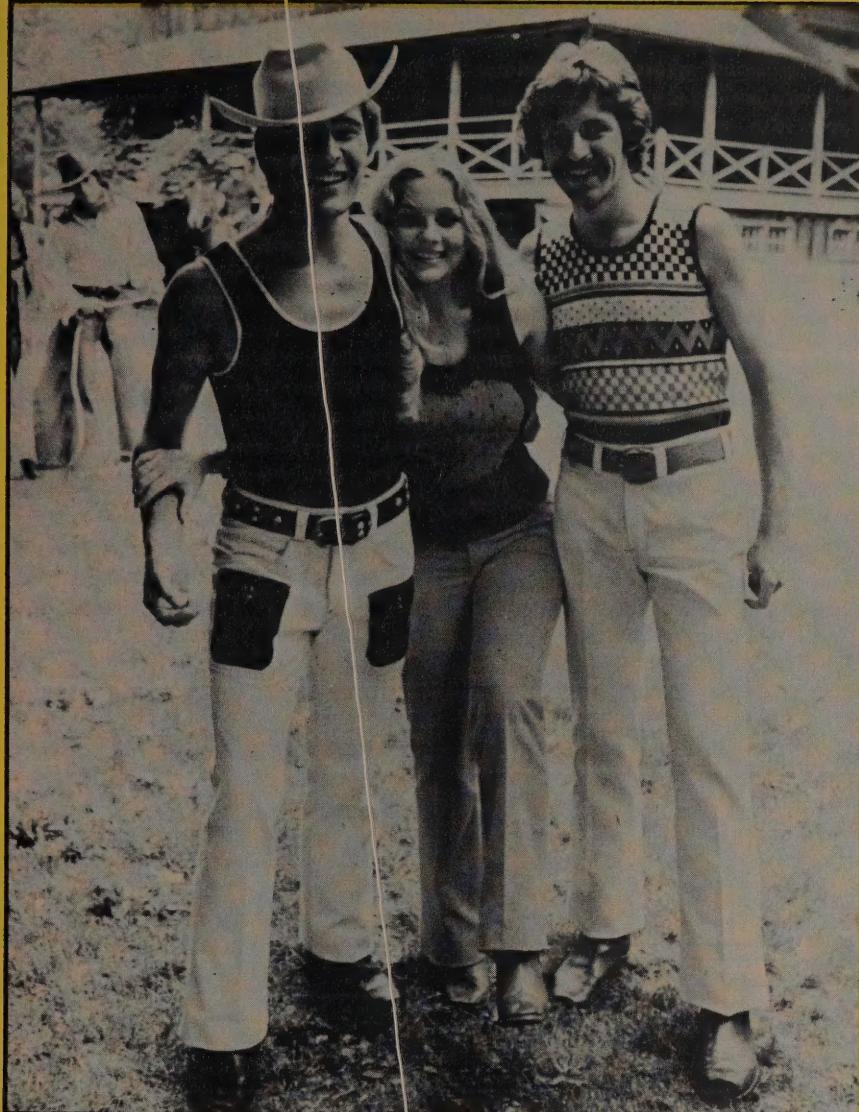
Acoustic unveils a new complete Public Address System designed for groups which lead maximum versatility and extreme portability.

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pockets and a backpatch pocket.

The young lady shows a 100% orlon, Strawberry U-neck, also by Robert Bruce.

The third companion is a standout in a 100% orlon Robert Bruce Checker Board "U" neck pullover with crochet armholes and neck. His colt model jeans by Shelby Slacks, a div. of Robert Bruce, are 100% brushed cotton denim.

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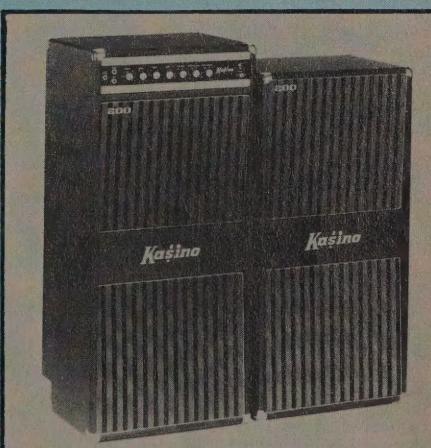


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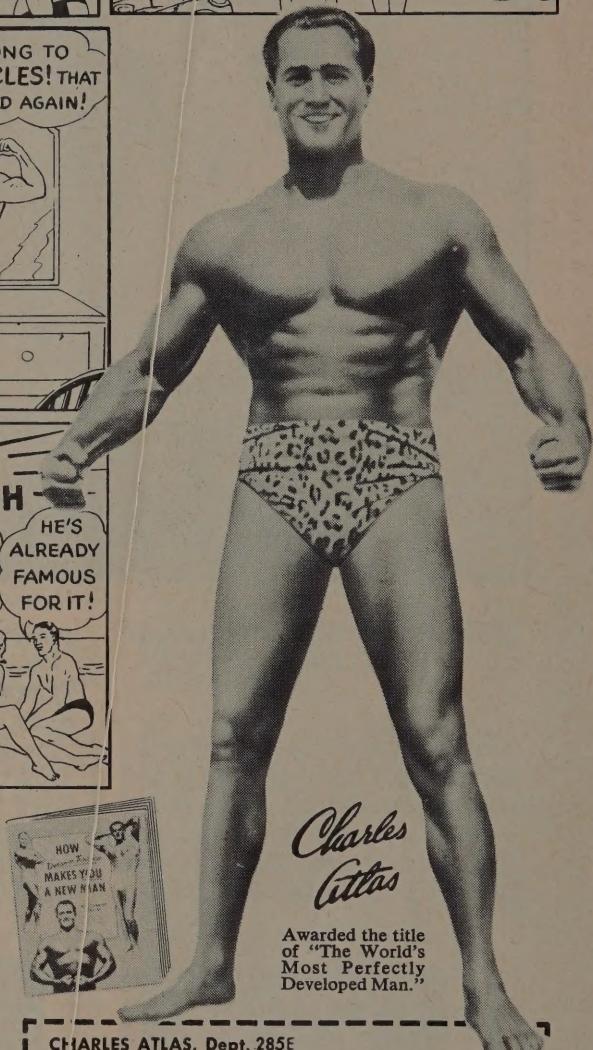
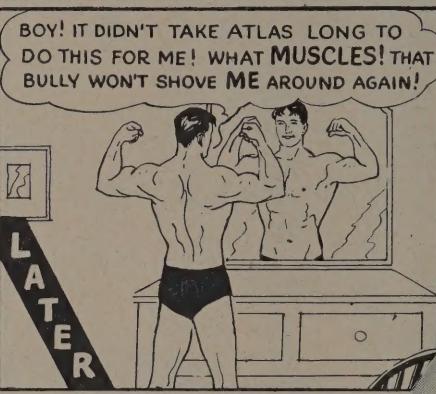
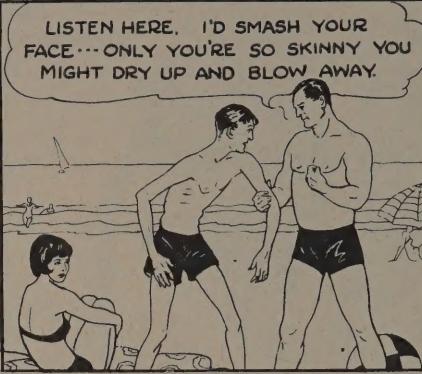
The Telecaster Thinline also has six individually adjustable bridge sections for perfect intonation and string alignment.



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